

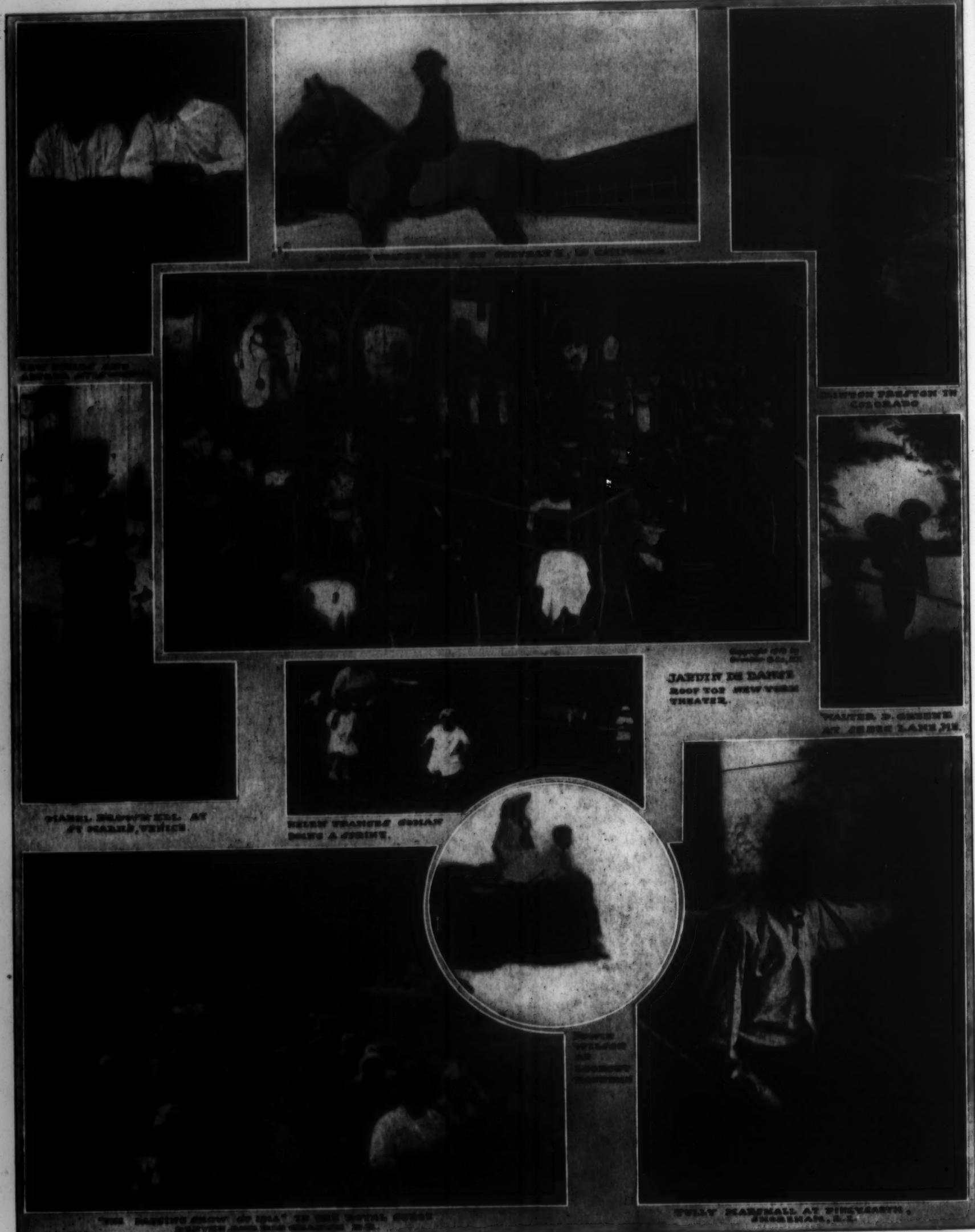
The Latest Vaudeville News

AUGUST 20, 1913

PRICE TEN CENTS



An American Playgoer in London



IN THE PUBLIC EYE



THE NEW YORK
DRAMATIC MIRROR



ESTABLISHED JANUARY 4 1879

VOLUME LXX

NEW YORK, WEDNESDAY, AUGUST 20, 1913

No. 1809



JOHN CRAIG, A PRODUCING MANAGER

MANY and deserved compliments have been paid to John Craig for his work as an actor-manager in Boston. His Castle Square Theater is one of the most interesting playhouses in America, and his company excels in productions ranging from Shakespeare to musical comedy. Mr. Craig has also become known of late years as a man to produce new plays, an activity which is now bringing him into still greater prominence.

These past few weeks he has been in New York, directing, with Frederick Ballard, the author, rehearsals of *Believe Me, Xantippe*. The billboards and other sources of information tell us that this comedy was produced by William A. Brady, Ltd., by arrangement with John Craig. It all means that he is on Broadway; temporarily, it is true, but his name is on the twenty-four sheets, and there are possibilities.

A word here and there after rehearsals confirmed a surmise that the man was as interesting as his work, and we made an appointment. It was for a morning hour at the hotel, and Fortune smiled it into breakfast with Mr. Craig and his charming wife, Mary Young. To see them is to want to meet them, and to meet them is—well, to admire them, to say the least.

This was their first official visit to Broadway since the days when, after their training in the Augustin Daly company, Mary Young became prominent in musical productions, and Mr. Craig as an actor in support of Mrs. Fiske. Since then they have remained in Boston at the Castle Square Theater.

The first remark was a welcome back to Broadway. Mrs. Craig answered that she hoped the play would "go" for Mr. Ballard's sake; but there was nothing said about her playing the principal feminine role. I asked Mr. Craig if he would be in New York for a while, and he replied, "No, indeed. I'll have to go to Boston in a night or two now, make business arrangements there, and come back for the New York opening. Then I'll be off to Boston again. Our season opens there the first of September."

"Are you coming in later with productions all your own?"

"I don't know."

"You see, Mr. Craig is a Southerner," said his wife.

And then he burst out laughing. "You are now on Mrs. Craig's favorite subject."

I turned to her. "You are from—"

"New York."

"With a Westerner's ambition," added her husband.

"But I adore Southerners," she rejoined. "The only fault they have is that they don't want to conquer the world—not right away."

"He has done a great deal in Boston," I said.

"But he is going to do a great deal more," she answered, thereby settling any doubts as to the enthusiasm of that partner in the firm. And Mr. Craig

His Activities Now Extend Beyond the Castle Square Theater and Boston

joined in with one of his pleasant, deliberate sentences: "One of these days, I suppose, I will find another play, bring it in under my own name, and go back again to Boston until another one is ready."

"Then you aren't putting on new plays merely to please the young authors?"

"I'm not quite so philanthropic. Of course, it is always a pleasure to bring out a young actor or a young playwright; but there isn't much incentive to do it unless they show promise."

"Did you ever feel that Boston took a local pride in your production of new plays?"

that second play was submitted to me; but I didn't think it would appeal, as its trial in the Plymouth Theater showed. The *Product of the Mill* was not popular. It ran two weeks to fair business. Then this last year Mr. Ballard's play, after winning the prize, broke all records. It ran for ten weeks to business totalling over \$60,000. We could have run it longer at that, but our regular subscribers were protesting."

"How much money do they mean a week?"

"Not more than \$3,000. Several years ago, when we were giving nothing but standard plays, our subscription list meant about \$5,000; but we think we have gained considerably by the change. We now draw from all parts of Boston, and a great deal from the suburbs. It is nothing unusual to have patrons from Worcester, fifty miles away; and, when a play has a run, sometimes they come from New Hampshire, and as far south as Providence."

"Have you ever tried to change your prices?"
(The present scale is fifteen to seventy-five cents.)

"No. They have varied somewhat since I first came to Boston as leading man of the company in 1899; but when I took over the management, in the Fall of 1908, I settled on this scale, and Boston seems to like it. The lower prices encourage the patrons to see a play more than once. My box-office man found that one family of four actually came to see a play thirty-five times, buying fifty-cent seats. That made \$70 from the one family. Can you imagine them paying that much money at the \$2 scale?"

"How about expenses?"

"Sometimes as high as \$6,000 a week, and sometimes as low as \$2,500. Our receipts run occasionally to \$7,400."

Which are rather remarkable figures for the seventy-five-cent scale in a house seating 1,800.

"Is there any particular style of play that Boston likes, or dislikes? How do you judge, for example, in the prize contests?"

Mr. Craig paused a moment, and then answered: "Standard plays we vary a great deal, but we don't put on sex plays because the Boston public doesn't care about them. It does like musical comedies, and we give them occasionally to good business. A *Circus Girl* ran nine weeks, and we have had other runs of the kind. (Mr. Craig was the first manager to introduce musical plays in stock companies.) I select my company so that the members can play either drama or musical comedy. As for the contest plays, it is mostly a question of quality. Professor Baker sorts out the plays from his classes in Radcliffe and Harvard, and the best of them come to me, about twenty each year. This last Spring there wasn't any trouble in choosing. Mr. Ballard's play had a fresh theme, it was bright, and it had the advantage of coming from a Harvard man. After the prize had gone to Radcliffe women for serious plays

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JOHN CRAIG

"Not unless Boston thought they were good plays. That doesn't mean that the plays will succeed elsewhere; but most of them have brought good returns to me. I think the first play I introduced was Edward Peple's *The Spitfire*. It was well received in Boston, and came into New York under Frohman management, but failed here. Then I started the prize contest for students. The first play was *The End of the Bridge*, which ran for eight weeks to a total of \$50,000. The second was *The Product of the Mill*, by Elizabeth McFadden, the same young woman who wrote *The Child*, which Harrison Grey Fiske produced in Boston this Spring. By the way,

AN AMERICAN PLAYGOER IN LONDON

By ARTHUR SWAN

AS summer advances on New York, the drama recedes; and until the beginning of September the theater fronts look about as hospitable as the houses on Fifth Avenue at midsummer. But in London the theatrical season may be called almost interminable, without beginning or end. The British machine of Thespis never ceases in its revolutions. In June, theatergoing there is delightful. It may be said, indeed, that when the dramatic season in the United States is closing, the English season is at the height of its glory. Fashion (British) and dollars (American) then arrive in town.

In Paris and Berlin there are no well-defined theater districts. But in London, as in New York, the leading playhouses are not far apart. Piccadilly Circus is the heart of the English theatrical world—London's Times Square; and the important temples of the drama are situated not distant from this nucleus—in Shaftesbury Avenue, the Haymarket and St. Martin's Lane.

Covent Garden and Drury Lane are beyond these limits, but those venerable edifices must needs be reckoned as of another age. The Playhouse and the St. James's are not strictly within the district, either, and there are half a dozen theaters along the Strand. Leicester Square might be termed the disreputable part of London's "Rialto." Here, at least, it is often not so innocent as appears by daylight.

The Englishman and the Theater

The Great Divide and The Servant in the House were received coldly in London. But our farce and melodrama the English appear not to be hostile to. Brewster's Millions, The Chorus Lady, The Third Degree (Find the Woman), Bought and Paid For, Officer 600, Ready Money—all these have had prosperous runs in the British capital. Mid-Channel (the finest play Pinero has written in many a year) succeeded in New York after failing in London. But London must be given credit for accepting The Easiest Way, a moral study interdicted by the Mayor of Boston, Mass.

"Modern Englishmen cannot be got to take the drama seriously," wrote William Archer thirty years ago. "The theater is supported," he continued, "by the most Philistine section of the middle class, and by the worse than Philistine, the utterly frivolous section of the upper class." And only a year or two ago Laurence Irving complained that "for the lover of the serious drama the English public is a sorry master to serve. The music halls and picture shows," the actor-playwright went on, "are creating a huge public which is insufferably bored by the slight mental effort involved in following the plot of a well-constructed play." But that, assuredly, is no whit less true of New York and Chicago than it is of London and Liverpool. "The American theater," said Filson Young recently, "is beneath contempt!"

The late King twice saw The Whip, the Drury Lane "sporting drama," which this season has been thrilling Manhattan. The Queen Dowager visited the effete Miss Gibbs (a ragtime show) no less than three times. Perhaps royal taste is improving. King George last year attended eight dramas and only two musical comedies.

Variety

Of their music halls, Londoners seem inordinately proud. New "acts" receive serious attention in the leading newspapers, and some of the performers, it must be admitted, are not unworthy of commendation. Lauder and Chevalier, of course, are rare artists. We have nobody like them in the United States.

No American variety impresario, it is likely, would ever dream of presenting a bill such as is frequently given at the Coliseum. A Leoncavallo opera and the staging of Reinhardt are not too good for this music hall. And last March, for illustration, Violet Vanbrugh appeared here in a scene from Macbeth and Irene Vanbrugh in a comedy by Barrie. But about the average English vaudeville show, there is nothing especially notable except its unvarying noisiness and commonplaceness. The bills here and there are, on the whole, much the same.

The manager of the Palace, which is considered by some to be the foremost, or most fashionable, of Eng-

lish music halls, once granted an interview to an American journalist. He talked in the way certain theatrical managers have. Among other remarkable things, he said that at the Palace "It is the exception

of the Gaiety Restaurant. Nearly all of the leading theaters are partly underground, the Criterion almost entirely so. Here one does not ascend stairs, as in Paris, to get to the orchestra; but the reverse. The Queen's, the Globe, the St. James's, and the Playhouse are the pleasantest London theaters. The Little Theater, of course, like Mr. Ames's in New York, is in a class well nigh private. London to-day has some fifty-odd dramatic theaters.

Perhaps the foremost playhouse in England to-day is the St. James's, which has long been under the expert management of Sir George Alexander. Here have been produced in the last decade or two plays by Pinero, Jones, Phillips, Sutro, R. C. Carton, C. Haddon Chambers, H. V. Esmond, J. H. McCarthy, and Henry James. If for no other event, it will be given a niche in theatrical history because it was on this stage that the revolutionizing Mrs. Tanqueray first trod the boards.

Instead of being divided, as in New York, into orchestra, balcony, and gallery, the English playhouses generally have this make-up: boxes, stalls, pit, dress circle, upper circle, gallery. An orchestra chair costs 10 shillings 6 pence, and a place in the dress circle can be had for 7 shillings 6 pence. The least one can "book" a seat for is 4 or 5 shillings. Girl ushers, as well as girl bartenders, are the rule in London; and they expect a 6 pence for the advertising programme they offer you.

The crowd in the pit (2 shillings 6 pence) and the gallery (1 shilling) must stand in line for their places. I have seen a queue a city block long outside the Gaiety as early as five o'clock of a Saturday afternoon. While they are waiting, however, these theatergoers are also being entertained. There are impersonators, "comedians," singers, and acrobats at their service, who perform untiringly for a free-will offering (to speak in orthodox terminology); and of vendors of periodicals, candies, and matches there is apparently no end.

The orchestra of a London playhouse is not large, having an average of a dozen rows, and being often without a center aisle; the chairs are, to an American, surprisingly large and comfortable. The pit, consisting of long benches and standing room, takes up the rear of the lower floor. In the stalls, at least on premières, the habitués are unusually sociable. The greater number appear to be old friends, and they walk about and visit during the entr'actes much as they would in a large drawing room.

In striking contrast to Paris and Berlin and Chicago, the men are invariably in evening dress; and the ladies, naturally, are always in gala array—much more distinctly so even than in New York. I remember telling a lawyer in London once that I had seen Mr. Shaw the previous evening in a box at the Duke of York's, and without evening dress. There was no avail in my trying to defend the author. To the Englishman it remained an unpardonable breach; it could not be overlooked; "people don't do such things." London theaters, of course, are equipped with bars and tea service. There is no necessity for leaving the house at any time in the evening. You are made to feel quite at home.

Pit and Gallery

The drawing-room effect of the orchestra is lost when you turn around and perceive the crowd in the pit, often with opera glasses, glutting to the height of its snobbish bent. But there are doubtless many sincere and scholarly auditors in the pit; taken as a whole, it is a democratic, art-loving assemblage. The gallery cheers vociferously when any one whom it happens to recognize enters—Miss Terry, for example, or Mr. Shaw. (Aye, in London even the shilling spectator knows G. B. S.)

The occupants of the gallery are an independent set. Some will applaud and others boo-hoo at the same time. They are somewhat noisy (as in our variety halls) and sounds of "S-sh" are frequently audible during the performance. At one of Charles Frohman's first nights at the Globe, I remember, the lights were left off at the end of the third act after the applause had ceased. The gallery did not care much

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THE STRAND ONE BLOCK ABOVE MORNING POST: GAIETY ON RIGHT

to find any one not in evening dress. During the season," he added, "the whole of the aristocracy are frequent visitors, and it is not an uncommon thing for royalty to be present."

At the Palace a chair in the orchestra costs five shillings. The price of admission to the gallery in some of the smaller variety houses is as low as six or eight cents. Here two performances are given nightly, and smoking is permitted in all parts. The "turns" are chiefly remarkable for their vulgarity and incom-



HIS MAJESTY'S THEATER

petency, no doubt; but they are generally not so bad, I think, as those given at the moving picture shows in New York.

One cannot easily get around or gainsay the fact that clowns and dancing girls make up the bulk of the Englishman's amusement. In an address delivered some three years ago, Henry Arthur Jones remarked that the only national drama England could boast of was the kind of entertainment a friend of his had characterized as "legs and tomfoolery." Of course, it is not even necessary to remark that about America.

Playhouse and Audience

Architecturally the theaters of London are not im-

THE THEATER AND THE CHURCH

IT was at the Olympic Theater in Chicago. To the ordinary habitué there must have been something unusual in the situation. The audience was not the cosmopolitan crowd usually seen in such a place. It was more serious, more intellectual, more religious. In short, it was a clerical audience, drawn by the courtesy of the management from all parts of the great city. The *Man Higher Up* was the play presented—a vivid picture of the struggle which is life and the force which is love. The plot centered in the modern political fight, with its trail of graft and intrigue. A forceful man, political boss and Mayor of his city, loving the fight for the fight's sake and for power's sake, scrupling none too much as to means employed to gain his ends, learns at last the secret of a higher motive. Love enters in unsought, and in the end triumphs over brutal selfishness and cynical indifference. Political leadership is consecrated to the saving of the weak and helpless in the industries of the great city.

Judged by traditional standards the play was not religious. Yet when the curtain rang down and the audience filed out, there brooded over the place the spirit of moral uplift, born of a great message, with its appeal to all that makes the fight for life worth while.

A Great Change Since the Early Centuries

Upon the study table lies a book, the writings of Tertullian, third century saint. As though protesting against the afternoon's performance, it opens to the author's polemic *On the Shows*. What a striking contrast in the attitude of Christian leadership in the third and the twentieth century! There, protest, polemic, sarcasm, arguments in serried ranks! The theater is the assembly of the wicked, essentially heathen, permeated with immorality, haunted by demons, "immodesty's peculiar abode, hated by God. How monstrous to go from God's church to the devil's!" Surely it is a far cry from the ideals and practises then and now. An invitation to the theater, addressed to the clergy of Carthage, 200 A. D., would have unmasked every piece of heavy ordnance in the ecclesiastical citadels of that great metropolis of Africa.

How has this remarkable change come about? Has the theater "changed its spots," or has the church, with her clergy, gone over to the world?

So far as the theater itself is concerned, there can be but one answer. Then it was an institution wholly corrupt. To-day it is a mingling of good and evil, with measureless possibilities for moral uplift and social betterment if used with discrimination. Then the world was essentially heathen. To-day it is reasonably Christian, its institutions and activities claimed

* By courtesy of *The Congregationalist* and *Christian World*.

A Plea for Discrimination and Co-operation

By HENRY H. WALKER, Ph.D.

Professor of Church History in Chicago Theological Seminary*

There never was needed, more than to-day, the spirit of just discrimination in the judgment passed upon the theater by the church. That which is corrupt in it should be unqualifiedly condemned. Plays that are a stench in the nostrils of decency should be driven to cover by an aroused public sentiment. But just as truly should the good and uplifting receive the support and encouragement of good men.

for Christianity, and made to pay their tribute to the culture of the soul. That the theater is henceforth to be counted as a powerful agency for goodness, that it is to speak a message of warning and encouragement to the individual, and to sound a clarion call to righteousness and social service is abundantly evident from dramatizations which have been commanding public attention within recent months.

Plays That Deserve Support

Who can question for an instant that, unreal as its characterization may be, *The Servant in the House* has nevertheless carried a message which has inspired a great multitude to higher ideals? We needed a new putting of the threadbare theme of "service." We needed to see it in operation, and to see the change in character wrought out as the Servant put religion into action. Who can ever forget, who has witnessed it, Jerome K. Jerome's *The Passing of the Third Floor Back*, with its transformation of Mrs. Pennycherry's boarding house and its motley group of inmates, with their shams and their pettiness? Who would not wish to have such a consciousness of one's better self, as an ever present inspiration? There is enough of the contemptible about human nature. We do not need to emphasize that. But we do need to convince ourselves that there is something essentially good and great in every one of us, and to be given the impulse to follow it.

Then there is *The Dawn of To-morrow*, with its word of cheer and simple faith to the despairing. *Appleblossom Court*, in spite of its name, was not a likely place for "faith and hope to grow," and "Glad"

was about as unlikely a person as one could well imagine to forget the hunger and suffering of to-day in the calm assurance that to-morrow would be better. Yet somehow, when the curtain falls, one feels that faith and hope are both possible for anybody who feels the Presence and hears the Voice. And then there is the Bluebird. We have all gone on that journey, in imagination at least, with the children, into the far-away land, hunting for happiness. And sometimes we have come back, as they did, to find it in our own home, in the dear, familiar circle.

These are but striking illustrations of a tendency which is marked to-day. Whatever the theater may have been in the past, whatever it is now on its seamier side—and no one will question that it has a seamier side, with problems that appear insoluble until human nature is reconstructed—it must be admitted that it is contributing generously, along with the church and other institutions, to the betterment of life. The theater to-day, as always, sounds many notes, but among them all is a deep ethical, not to say religious and spiritual note, which means much for the future. It is vindicating its right to be counted, not simply as an educational agency, but as an agency making for righteousness and social justice.

The Public Really Responsible

That the theater renders this ministry in its own way, different from the way of organized religion, is a distinct advantage, for it makes an appeal to multitudes whom the church and kindred movements seldom if ever reach. There never was needed more than to-day the spirit of just discrimination in the judgment passed upon the theater by the church. That which is corrupt in it should be unqualifiedly condemned. Plays that are a stench in the nostrils of decency should be driven to cover by an aroused public sentiment. But just as truly should the good and uplifting receive the support and encouragement of good men. It ought to become more and more profitable to serve the public with that which elevates taste and ministers to the creation of ideals. It ought to be made financially hazardous to attempt anything else. The theater is the public's servant, not its master. It caters to public demands. It thrives on public approval. It lives on the public's purse. We, the public, may have what we want, when we want it, and when we are ready to pay the price for it, not in coin, but in discrimination, in the condemnation of the evil, in sympathetic support of the good. The problem is by no means uniform. The size, character, ideals and spirit of the local community are vital factors involved. Still, any community which has enough of religion and morality to support schools and churches can also unite in the creation and support of healthful amusement for all of its citizens.

BACK OF THE CURTAIN



ALL the announcements to the contrary notwithstanding, there being a multitude of competitors for the honor, Tom Wise opened the new season in New York. On the night of Aug. 11 an audience, with appetite whetted for the new season's offerings as a hungry man sits down at a freshly spread table, greeted the most popular man of the stage among his fellows. Everybody loves Tom Wise, and as many of everybody as sat in front applauded vigorously his performance of the lovable, choleric old German who was saddler by vocation and leader of the village band by avocation. They saw him play at his daughter's wedding in the capacity of musician, though he wouldn't dance, nor even stand there in his other capacity of parent. That was the novelty of the play, novelty the Broadway appetite seeks as an epicure craves a new flavor.

The play was better in characterization than plot. Alice Yale played the choleric old German's frau with a note of quiet authority and richness of emotion that lifted Madame Cottrell's performance into distinction and a play into success in *The Five Frankforters*. It was a meal of domesticity, this first of the Broadway table service of 1913-14, and Broadway doesn't care for domesticity, unless it is flavored with possibilities of divorce.

Jessie Busley, president of the Professional Woman's League, has returned from a visit to Kate Sanborn, at Breezy Meadow Farm, near Metcalfe, Mass.

Edith Taliaferro, when she goes on tour this season, will carry with her a curious mascot, a vegetarian cat. While her husband, Earle Browne, was directing a stock company in Rochester last month, a



JESSIE BUSLEY ON LAKE PARLEUR ON THE CANADIAN BORDER.

swaying, all but transparent, kitten staggered into his dressing-room, scanned Mr. Browne and his bride with opalescent eyes, and concluded to remain. Interested members of the company scurried their several ways to secure provender for the starving cat, but when they arrived with offerings of fish, flesh, and fowl, Miss Taliaferro sweetly but firmly declined their offers.

"I am a vegetarian and I shall teach the cat to eat no flesh food," she said. Abstracting from her husband's plate what remained of his dinner, she offered the beast an ear of corn and persuaded him to eat it. Since then the cat has eaten plenteously of corn, potatoes, peas, beans, and lettuce, but never has he been allowed to touch meat. The maid, whom she found bringing a surreptitious piece of beefsteak to the dressing-room, she discharged. The cat, plump now, responds to the call "Bunty."

Miss Taliaferro bore "Bunty" from Rochester to Long Beach last week, where they will spend the remainder of their vacation, the while the honeymoon shines on Sister Mabel from a Chicago sky.

Edna Goodrich has come back from her wanderings in Normandy, a thinner, if not wiser, young woman. The secret of her shrinking is that she cannot conceive of a wandering, lovelorn maid being plump, therefore for Evangeline's sake has she walked and dieted away a goodly fifty pounds, or so, it appears.

I have had a preliminary peep into Nat Goodwin's long threatened, but it now appears, forthcoming book of reminiscences. Not yet christened, it is dotted thickly with names loved, revered, and all well known

(Continued on page 9.)



THE FIRST NIGHTER

"Potash and Perlmutter" and "The Lure," First Plays of the Season to Win Success—
"When Dreams Come True"

"POTASH AND PERLMUTTER"

Comedy in Three Acts from Material in the Stories of Montague Glass; Produced by A. H. Woods at George M. Cohan's Theater, Aug. 16.

Mauros Perlmutter Alexander Carr
Abe Potash Barney Bernard
Marks Pasinsky Lee Kohlmar
Henry D. Feldman Jonah Blumgart
Boris Andrieff Albert Parker
Boris Babiner Leo Donnelly
Henry Steiner Stanley Joseph
Senator Sullivan Edward Gifford
Book Agent Arthur J. Pickens
Boris, Other Boy Russell Pincus
Boris' Father Dore Bower
James Cherry
Meville Becki
Edward Mortimer Louis Dresser
Mrs. Potash Eliza Proctor Ott
Miss Cohen Gertrude Millington
Irma Potash Marquerite Anderson
Miss Levine Grace Fielding
Miss O'Brien Doris Boston
Miss Potchley Dorothy Landers
Miss Nelson Marie Baker

The firm of Potash and Perlmutter established itself in popular favor by strict attention to business and a most commendable brand of goods displayed at the George M. Cohan Theater last Saturday evening. Mr. Cohan himself occupied a conspicuous seat in the front. There was a vague suspicion extant that Mr. Cohan had a hand in the making of the goods; but on what appears good authority, the comedy is the joint work of Charles Klein and Hugh Ford, both of whom are heavy debtors to Montague Glass as the original author and creator of the now famous firm.

Mr. Klein recently entered a denial of any participation in the dramatic version, but this is ascribed to the fact that after preparing a scenario of the Montague Glass stories, the script was turned over to Mr. Ford, whose practical collaboration is acknowledged in even more substantial manner than the use of his name on the playbill. Possibly a slight pique entered into the problem, which accounts for the omission of the names of the dramatists.

The premiere marked one of the most striking hits of a number of seasons, and Potash and Perlmutter, the Jewish firm of wholesale dealers on small margins and small capital, with their bickerings and reconciliations and their petty office intrigues and characteristic dealings, is destined to take its place with the stage classics of the day.

The sketches of the *Saturday Evening Post* have been treated by a sympathetic hand, and the two leading characters, as played by Messrs. Barney Bernard and Alexander Carr, respectively, mark a new phase in theatrical offerings.

Not only is the current of the humor one of continuous flow, and the ebb and tide of wit of unintermittent interest, but the leading types are strongly defined, consistently held in check to keep pace with the story, and the whole performance given the modeling and tone of a comedy which travesties in an enjoyable manner a phase of contemporary life which is sufficiently new and real to be thoroughly appreciated.

The story by which the characteristic incidents are held together for three short, energetic acts, deals with Boris Andrieff, a young Russian refugee, who finds a place as bookkeeper in the firm of Potash and Perlmutter. Boris falls in love with Irma Potash, who returns his love, and Potash heartily approves the proposed match. But about this time Boris is arrested under an extradition and is to be sent back to Russia on a charge of political murder.

Boris is released on \$20,000 bail, furnished by Potash and Perlmutter, who engage a political pettifogger named Senator Sullivan to fight the extradition. If Boris is sent to Russia his days are numbered, and the good-natured, blundering Potash, actuated by a strong paternal instinct and believing Sullivan's confident statement that there is a flaw in the papers which exempts the firm from paying the bail-bond in case Boris disappears, prompts the young Russian to jump his bond and fly to Canada.

Consternation seizes the firm when the flaw in the papers is corrected and the bond becomes a lawyer-proof lien on its assets and resources. The ludicrous despair of the two ruined men is one of the amusing elements of the situation, but a delightful touch of relief is introduced in the display of loyalty of Perlmutter for his partner in the moment of their mutual ruin.

When things are at their worst Boris returns to give himself up rather than see his benefactors wiped out; but simultaneously the American Ambassador to St. Petersburg cables that Boris's innocence has been established in Russia, and all ends happily.

Messrs. Bernard and Carr are well nigh inimitable in their separate roles. The former especially has seized the spirit of the Glass sketches and gives a nearly flawless characterization of the alternating elements of humor and pathos. Mr. Carr is slightly infected with a desire to imitate David Warfield as an emotional actor, barring which he was superb in the part. Beyond these, Miss Dresser distinguished herself in the

congenial role of a fashionable designer who is finally won by Perlmutter, and Mrs. Ottis in the part of Mrs. Potash, whose malice of pinocchio complicates the tangled affairs of the firm. Joseph Kilgour was characteristic as a shrewd, double-dealing lawyer who buys and sells his clients, and Lee Kohlmar and Leo Donnelly scored with two breezy impersonations of typical drummers.

The piece owes its success less to the conventional story than to the fine humor with which it is embellished. This not only in the form of bright sallies, as when Potash comments that because one of his drummers charges up \$17.50 in his expense account for a meal, he must have dined on goldfish, and a dozen others as good, but in the fidelity with which the more or less eccentric characters are drawn and the atmosphere of a rising East Side firm is reflected in the many incidents. There is not, as the saying goes, a dull moment in the play.

"THE LURE."

A New Drama by George Scarborough. Staged under the Direction of J. C. Huffman, produced by the Messrs. Shubert, Maxine Elliott's Theater, Aug. 14.

The Mother Lucia Moore
The Doctor Mortimer Martial
The Special Agent Vincent Serrano
The Girl Mary Nash
The Maid Susanne Willis
The Politician Edwin Holt
The Madam Dorothy Dorr
The Cadet George Probert
The Other Girl Lois May

The marked enthusiasm with which this play was greeted by the first-night audience indicates that it will prove a popular attraction, for a while at least, though it will be due rather to the excellent acting and the generally admirable production than to any intrinsic merits of the play. As drama, the best that can be said for it is that it owes its inspiration to the police column of the morning newspaper and the delusion of many people that any drama which exploits some crying evil of the day, such as the white slave traffic, is immune from the ordinary tenets of ethical and artistic criticism. It has a stirring third act with a climax of heroic action by the hero, and is, as a whole, interesting and calculated to rouse an audience to ardor; but the story, the situations and the characters are all of venerable antecedence and did yeoman duty in *The Ticket-of-Leave Man*, *The Two Orphans*, *John Thompson's On Hand* and numerous other plays. It has the ingredients of the good old Bowery melodrama of days gone by, and its success merely proves that a Broadway audience is subject to the same fascination as people on Third Avenue.

A young girl's mother is doomed by disease unless \$100 is raised for an operation and a period of convalescence in the country. Discharged from her place at the silk stocking counter of a department store, and penniless, the girl applies at night at the house of one of her customers, a Mrs. Lockwood, who has offered to give her certain employment in the evenings. Mrs. Lockwood is the keeper of a fashionable house of ill-fame, which is backed by the political district leader; and half persuaded by the siren's seductive arguments and promises of rich reward which will save her mother's life, the girl is forced into an equivocal situation.

The real clash is between a young cadet of morbidly bad morals and a heroic young secret service man from Washington, who has formed a serious attachment for the heroine. By the long arm of coincidence, the young government agent is in the next room, investigating the suicide of a missing girl lying dead in an upper room, a case seriously involving the cadet, and the girl and her lover meet face to face.

Of course, there is a misunderstanding; but the author quickly removes the lover's misgivings, and our hero boldly rescues the heroine from the clutches of the landlady and the villainous cadet in a knock-down fight which signals the descent of the second-act curtain to a feverish state of enthusiasm.

The extreme peril of the girl and the undeniable touch of realism when "the dame" tells her she can't leave the house until she has paid a week's board and for the rich dress which she was forced to wear for a few minutes, make strongly for dramatic tension. The audience, moreover, is vicariously visiting a low resort and seeing the inner life of the underworld from a new angle of view. Times have changed and we applaud that from which we shrank in Mrs. Warren's *Profession* a few years ago.

In the last act all ends happily when the distressed maiden, together with an extra girl rescued from the den of iniquity, is restored to her mother, and the gallant young detective arrests the cadet and the corrupt district leader, and sends them shackled from our relieved presence.

Surely we have seen these things done before. There was Hawkshaw, the detective, and there was Henriette in *The Two Orphans* so gallantly snatched from the outstretched hands of lustful cupidity by the Chevalier de Valdrey amid the same glittering environments, and there was—

But of what use is it to quote precedents when the applause is still ringing in my ears? You may find fault, but with all its faults the public still loves its *Lure*. And if the public believes it to be a great play, it wins. Plays are produced to please the public.

The acting is of uniform excellence. Mr. Probert in the thankless role of the cadet perhaps deserves the greatest praise, but Mr. Serrano has seldom been seen to better advantage than in the role of the hero; Miss Nash added to her young laurels by the sincerity and artlessness of her acting, and Mrs. Patricia Campbell could not have surpassed Miss Dorr in the gravity and force of her playing of "the madame." The mother and the doctor were rather too saccharine and artificial to pass muster, but both were applauded, and it is hardly fair to except them from the generalization of "excellent" which applies to the performance.

"WHEN DREAMS COME TRUE."

A Musical Comedy in Three Acts, Presented by Philip Bartholomae at the Lyric Theater, Monday, Aug. 18. Book and Lyrics by Mr. Bartholomae. Music by Silvio Hein. Staged by Frank Smithson.

The Mother Lucia Moore
The Doctor Mortimer Martial
The Special Agent Vincent Serrano
The Girl Mary Nash
The Maid Susanne Willis
The Politician Edwin Holt
The Madam Dorothy Dorr
The Cadet George Probert
The Other Girl Lois May

The season brought its first musical comedy on Monday evening. *When Dreams Come True*, having enjoyed a long run in Chicago, came to us with the indorsement of that city and more or less advance information calculated to arouse our interest. For a time on Monday evening it seemed as if expectations were not to be realized, but then came several numbers to attract attention and the final curtain found the audience in agreeable mood. The comedy brought nothing to arouse enthusiasm—which is expecting a great deal of a musical play—but it did please in many particulars. Electric lights outside, a frame in the lobby with pictures of him in stages from babyhood, and the spotlight all impressed it on the audience that Joseph Santley was in New York for the first time as a star. Last Winter he was here in *The Woman Hater*, and he created a favorable impression, but never suggested stardom. Now the suggestions are all supplied, but it is not yet established that he is a star. His singing voice is nothing more than average, his legs are nimble enough to make him a clever dancer, and his personality is agreeable, but he does not carry the production on his young shoulders.

The list of principals includes Marie Flynn, Anna Wheaton, May Vokes, Ann Mooney, Edward Garvie, and Donald Mac Donald. Miss Flynn, here last in the lamented *Charity Girl*, deserves a personal welcome back to Broadway, for it was she who contributed materially to the ingénue air which pervaded the production most of the time. Her voice, though somewhat limited in range, was by all odds the best in the cast. May Vokes provoked many laughs by her eccentric comedy, and Edward Garvie supplied brands of humor characterized only in part by grape juice. The others helped by songs and dances. Sarnoff, whom Philip Bartholomae presented in vaudeville last year, was introduced as a specialty, and though he demonstrated once more that he could play the violin, we saw too much of him.

The plot had a start toward originality in amateur efforts at smuggling. To our great relief there was a new angle on the steamship setting, this time from the steerage deck. Then came a meeting on the pier at midnight—a splendid example of the scenic art of Gates and Morane—but from that time, though the scenery and the costumes were always neat and attractive, the plot became more conventional. It had the virtue, however, of being clean. The music was tuneful and in several instances catchy. "The Dream Song," featured but not drummed in, promises to become popular. The entire production was splendidly mounted.

NEWBROOKLYN THEATER

Work will soon be started on a \$200,000 theater on a 160-foot plot on Church Avenue, Brooklyn. The playhouse is expected to seat about 2,000.

COHAN COMEDY IN REHEARSAL

George M. Cohan has completed his dramatization of Earl Derr Biggers' book, "Seven Keys to Baldpate," and the comedy, which is now in active rehearsal, will be produced at the Hyperion Theater, New Haven, Conn., for three nights and a Saturday matinee, commencing Sept. 4, with an

engagement of one week at Parsons's Theater, Hartford, Conn., commencing Monday, Sept. 8, to follow.

PARCE OPENS 48TH STREET THEATER
Kiss Me Quick, the new farce by Philip Bartholomae, now running at the Shubert Theater, Boston, will be the opening attraction at William A. Brady's Forty-eighth Street Theater, beginning Tuesday, Aug. 26. In the cast are Helen Lowell, Louise Drew, Saidie Harris, Laura Laird, Emily Callaway, Mary Hastings, Arthur Aylesworth, Robert Kelly, Frederic Santley, Richard Tabor and others.

SHERMAN IN MATHEWSON PLAY

When Fair Play, the baseball drama written by Christie Mathewson and Bida Johnson Young, is produced in New York this Fall the leading role will be played by Lowell Sherman. Mr. Sherman, until a few weeks ago the leading man in the Harlem Opera House Stock company, has just returned from a vacation. The play will be put on by the American Play Company, probably in October, when, as all loyal citizens hope, the Giants will be in the midst of the World's Series.

ATTACHES RINGLING RECEIPTS

Max Unger, a circus man whose act consists of lying on the ground and doing nothing, while incidentally a seven-passenger touring car passes over his chest, has obtained a writ of attachment on the receipts of the Ringling Brothers' circus. Unger alleges that he was engaged for the Ringling show at a salary of \$150 a week, and when the circus started out without his act Unger sued in New York city and secured judgment for \$676.56. The Omaha courts, in which city the Ringlings were playing, confirmed the judgment and granted the writ of attachment.

U. T. A. NEWS

The United Theatrical Association, Incorporated, is planning various original entertainments for its members during the coming season.

No large meeting, to increase the membership, will be held until Fall, but constant inquiries are coming in and new members enrolled at the headquarters, 141 West Seventy-first Street.

The president, Madame Belle de Rivera, is at her Summer home, Mountain Lakes, N. J., and she is so well known in club circles as a wonderful organizer and presiding officer that great results are assured for this new club in its own field.

The club now numbers two hundred members, and the small dues of \$2 a year keeps it within the reach of all.

C. W. LAWFORD IN OHIO

Manager C. W. Lawford, who has for the past three seasons acted as local representative of the Reis Circuit at Elmira, N. Y.; Erie, Pa.; New Castle, Pa., and last season as manager of the Samuels Opera House, Jamestown, N. Y., left Jamestown on Aug. 15 to take over the Chestnut Street Opera House, Lancaster, Ohio, which he has subleased from the Reis Circuit for an indefinite period.

The Reis Circuit will continue to book the Lancaster house for Manager Lawford, and a prosperous season is more than ordinarily looked forward to.

MANAGER'S BROTHER KILLED

Ralph W. Breckenridge, a prominent attorney of Omaha, Neb., was instantly killed in an automobile accident, Aug. 8, in the presence of his wife, who was attempting to stop the machine, which ran over him. Mr. Breckenridge was a distinguished lawyer, and was to have been made president of the American Bar Association at its next meeting, in Montreal, in October. Charles Breckenridge, his brother, had been in New York City several days, and the telegram containing the tragic news was received at the *Mirrors* office, where Mr. Breckenridge received his mail.

JOHN DREW'S COMPANY

John Drew's cast for his first Shakespearean performance of *Much Ado About Nothing* has been finally chosen by Charles Frohman. It stands:

Don Pedro	Frank Kemble Cooper
Don John	Frank Billiot
Claudio	Fred Erie
Benedict	John Drew
Leonato	Henry Stephenson
Antonio	Sidney Herbert
Paithas	Nigel Barry
Conrade and Borachio	Herbert Dellimore and Edward Longman
Friar Francis	Bertie Marnoch
Dogberry	Malcolm Bradley
Verdes	Walter Soderling
A Sexton	Benzed Kondrik
Oatcake	Murray Ross
Scroole	Annie Francis
A Boy	Mary Roland
Hero	Laura Hope Crews
Beatrice	Florence Harrison and Alice John
Margaret and Ursula	

The PUBLICITY MEN

Ann Peacock is now associated with Chamberlain Brown.

The citizens of Boston—bless 'em—will be lured into The Conspiracy by Townsend Walsh.

One of New York's prominent dramatic critics is doing splendid press work for a certain producer.

After a successful season managing a stock company in Syracuse, Milton E. Hoffman is back in town.

Five sheets of typewritten matter pertaining to the Hippodrome bear this heading, "Compliments of A. Tozen Worm."

Walter D. Batto, for the past four seasons business-manager of Mort H. Singer's various attractions, has left the road and is now advertising manager of the Memphis Press, at Memphis, Tenn.

A press representative of the Universal Film Company remarks that a camera man from that firm is going to visit "every metropolitan city of account." Won't Skaneateles be angry if he doesn't come!

Mrs. Millicent Easter, press agent for B. F. Keith's, Columbus, Ohio, has been spending her vacation on the Great Lakes and at East Aurora, N. Y., where she was the guest of Mr. and Mrs. Elbert Hubbard.

New York will hold Fred Schader for a while yet, because he has been engaged to do the press work for Rob Roy. He's very happy at the idea of being put on salary five or six weeks before the opening. But after the New York run there is going to be a trip to the Pacific Coast.

If Anna Held's press agent carries out his scheme, he will have to make a novel provision for the ship news reporters. A dispatch from Paris says that she will step from the liner at Sandy Hook (having boarded it Aug. 20) to a biplane and come to New York thusly.

Large space has been devoted by the New York papers to William Ziegler, the young millionaire, who is backing Adele. In the mere matter of changing a singer, the headlines proclaimed "her woes" and the World used pictures. That is sure proof it didn't come from the press department.

When The Rose Maid goes into the one-night stands this season, under the management of Frank C. Payne, the man in charge of the company will be Elliott Foreman, sometime a mere press agent. He assures us that the show will be brought strictly up to date with the Grapevine Twist and other dances of which he is fond.

The press agent of the Mollie Williams burlesque troupe is using material which says that the entertainment is made up of laughs, lingerie, and girls. It sounds suspiciously like the statement of George C. Tyler, given wide publicity last Spring, that theatrical tastes just now ran to laughs, lingerie, and crime.

Here's to the fertile brain of an American typewriter agent who livened up a performance of Romeo and Juliet down in South America. It happened in Cochabamba, Bolivia. He induced the management to place one of his machines on the stage, so that in the course of the play Romeo could write a letter to Juliet!

What is said to be a record for well-known press agents is that of one hundred and sixty stands made last season by Thomas Namack. Most of that time he was ahead of Maude Adams, and, of course, there never was a chance for any complaints about the business. He is ahead of her on the new tour.

The personnel of the Klaw and Erlanger staff will, as usual, remain about the same. Albert Strassman, loaned to A. H. Woods for Potash and Perlmutter, will depart soon ahead of Milestones. Other attractions and the agents are as follows: Oh! Oh! Delphine, Theodore Mitchell; Count of Luxembourg, Frank Martineau; Trail of the Lonesome Pine, Howard Herrick; Kismet, Randolph Hartley; The Merry Martyr, Sam Harris; The Winning of Barbara Worth, Charles Phillips; The Argyle Case, E. D. Price; Ben-Hur, Ed. Cook, for the fifteenth year; and The Poor Little Rich Girl, Charles Marks.

The American public certainly doesn't have an opportunity to forget Pauline Frederick. An interview, giving her ideas on beauty, printed in the *Evening Journal*, has been widely syndicated. Harrison Fisher's endorsement of her as the most beautiful woman in America was also responsible for some novel publicity, in that she was asked to pose for the illustrations of a series of short stories. These gems of fiction, written by Gouverneur Morris, Robert W. Chambers, and others, are being published by the Newspaper Enterprise Association, which means a long list of papers. Earle Williams and a few other members of the Vitagraph acting organization were chosen to appear with her. The suggestion was made by Theodore A. Liebler, Jr.

George Leffler will be advance man for The Country Boy this season on a long tour which begins about Sept. 8 at Niagara Falls. The tour will be mostly in Canada and the Northwest.

Among Mr. Liebler's other activities of late was an affair last week under his direction at the Riverside Yacht Club. It was what the programme called "a very bad performance of the time-worn classic Ten Nights in a Barroom." You see, Mr. Liebler had the programme printed and he beat them to it. But that rocking chair furnished by C. Alexander Ramsey, the bar furnished by Gates and Morange, and other details that would have pleased even Gordon Craig. Everything until one Joe Plunkett entered with a tango glide, deposited his manuscript on the table and began to pre-

Oshkosh papers please copy.

On the Rialto

Here are the ten commandments and the elixir of youth formulated by the perennial juvenile and favorite, H. Reeves-Smith, the Jerry in *Fog o' My Heart* at the Cort:

More exercise; less conversation.

More reading; less sleep.

Don't stop smoking; find out your cigar or cigarette dead line between steadiness and nervousness; don't cross that line.

In drinking, follow the same rule.

Find out by personal experience that there is such a thing as morning in the world. I wake at 7 and have a pot of tea.

At 4 in the afternoon I find another pot of tea restful, refreshing and invigorating—but tea is a personal matter.

Dinner to be taken leisurely, always; to be begun in plenty of time for that leisure before one goes to one's evening performance.

No midnight gormandising or heavy drinking or smoking.

Bed, at an hour which will permit one to have one's personal and peculiarly individual allotment of necessary sleep; no more.

More exercise and less conversation would be a good general recipe for actors to adopt. The same thing holds true of reading and sleeping. Too many actors know the world as a vague thing, which sometimes pays money to see them, and their beds as lounging places for twelve hours out of every twenty-four.

E. H. Sothern says that the controversy whether Shakespeare, Bacon, or Butland wrote the Shakespearean plays reminds him of an argument he once heard on the subject whether Shakespeare or Bacon wrote Hamlet. Finally, when it seemed impossible for one disputant to convince the other, a friend of the two spoke up and declared that in his opinion Hamlet came from the pen of some unknown Irish playwright.

"And why so?" he was asked.

"Because there was a fight at the funeral."

It doesn't take long for the youngsters to get the use of stage idioms. Avon Breyer, Jr., aged four, is the proud possessor of a new velocipede, and he takes great delight in giving the children of the neighborhood a treat. One day his grandmother looked out and saw an urchin, twice her grandson's size, astride the wheel. She called to Avon, "Don't you think that boy is rather large to be riding there?" The little fellow looked the long-legged boy over carefully and then said, "No, grandma, I think he is just the type."

WHEN LOVE IS YOUNG

The title of the song which made a hit in Brown of Harvard has now been shifted to a musical version of The Boys of Company B. Rita Johnson Young, the author of the song, as well as the two comedies, has arranged the libretto for this production, which is to be sent out by Joseph M. Gaites, with John Hyams and Lelia McIntyre featured. William Cary Duncan contributed the lyrics and William Schroeder the music.

Rehearsals began Aug. 18 under direction of Frank Smithson. The Girl of My Dreams, the musical comedy in which Hyams and McIntyre have been so successful these last three years under Mr. Gaites's management, has been leased to Perry J. Kelly, a member of the Gaites forces. Last season he was company manager for Our Wives during the New York engagement. He will take The Girl of My Dreams South, where it has never been seen, but he will first play two weeks in the neighborhood of New York, opening Aug. 29 at White Plains. In the cast will be: Countess Olga Hatsfeld, Irving Brooks, Ray Purvis, Eda von Luke, Neil Burns, Francis Gilliard, W. D. Stone, Frank McCune, Lucile Renard.

CAST OF MOLNAR PLAY

The complete cast of Where Ignorance Is Bliss, the Ferenc Molnar comedy that is to open at the Lyceum on the 28th, includes Julian L'Estrange, Rita Jolivet, Frederic de Belleville, Florine Arnold, May Greville, Marion Pular, and Kivet Mantan, the latter a member of last season's cast and stage-manager of Fanny's First Play.

TWO BRADY OPENINGS THIS WEEK

After Believe Me, Xantippe, Frederick Ballard's comedy, had been played in Asbury Park and Long Branch last week to full houses, William A. Brady, Limited, brought it into the Thirty-ninth Street Theater last night. It was presented by arrangement with John Craig, under whose auspices it ran ten weeks in Boston last Spring. It won the Craig prize in Harvard. The cast, headed by John Barrymore and Mary Young, included Theodore Roberts, Frank Campeau, Katherine Harris, Alpha Byers, Alonso Price, Albert Roberts, M. Tello Webb, and Henry Hull.

The Family Cupboard, by Owen Davis, the second production to be offered by William A. Brady, Limited, this season, will open to-morrow night at the Playhouse, beginning the third season of that theater. It was presented at Long Branch on Monday and at Plainfield on Tuesday. The cast includes: William Morris, Olive Harper Thorne, Forrest Winant, Irene Fenwick, Alice Brady, Douglas J. Wood, Ruth Benson, Alice Lindahl, Franklyn Ardell, Wallace Erskine, Frank Hatch, Irene Romaine, Harry Redding, and others.

WILLIAM H. CRANE IN REVIVAL

When Joseph Brooks returned from Europe last week he announced that plans had been made for William H. Crane to appear this year in a revival of The Henrietta, Bronson Howard's play, in which the comedian scored one of his greatest triumphs with Robson. It will be made over by Winchell Smith and Victor Mapes and called The New Henrietta. Mr. Brooks will also send out a company of Milestones on a long tour, to begin in Philadelphia and extend to the Pacific Coast.

THE NEW HIPPODROME PRODUCTION

Saturday, Aug. 30, has been set as the date for the new production at the Hippodrome. The principals and the chorus are all new, and the Shuberts announce that they made everything new, as far as possible. The title of the production will be America, and it will include eighteen scenes, besides the final tableau, the story varying from Panama to various parts of this broad land of ours. Credit for the conception and invention goes to Arthur Voegelin, for the staging to William J. Wilson, for the book to John P. Wilson, and for the music and lyrics to Manuel Klein. The resident stage-manager will be William C. Stewart.

In the cast are the names of Albert Poom, Joseph Redman, William C. Reid, Mabel McDonald, Felix Haney, Harry La Pearl, Nellie Donner, Elsie Baird, Irene Ward, John Foster, Jack Warren, B. Percy Parson, Margaret Crawford, Frank Twain, H. A. Bobe, and Harry L. Jackson.

RACKETTY-PACKETTY" IN WASHINGTON

The first of the season's bookings for Racketty-Packetty House, the Frances Hodgson Burnett play which was given at the Children's Theater for a run last season, will take it to Washington, D. C. It will be presented there about Oct. 1 by Clinton Hamilton and Milo Knill, from the Liebler office, who are to follow the same plan of engaging a number of local children that they used in Cleveland with great success. They are now booking the play for the entire season, planning to reach the Pacific Coast in the Spring.

AWAKENING OF HELENA RICHIE

Laura Franklinides, who toured the Middle West States last season in Madame X, will be featured the coming season in The Awakening of Helena Richie, under the direction of Gleason and Anderson. Rehearsals were commenced at Mankato, Minn., Aug. 5, and the opening is due to take place later in the month. Time for the attraction is already booked solid until next March, at which time it is likely arrangements will have been completed to take this popular star to the Pacific Coast.

NEW MONESSEN THEATER

J. M. Bennett, manager of the New Monessen Theater, was in town last week and reports that his new playhouse is completed, classing it one of the finest equipped theaters in western Pennsylvania, with all modern improvements in front and back of the curtain. The house has a seating capacity of 1,100. The stage is 80 feet wide, with a 32-foot opening; fly loft 90 feet; depth from curtain to rear wall 35 feet. The scenic artist will have the scenery finished in a few weeks. Mr. Bennett has booked some of the best high-class attractions obtainable and looks forward to a successful season.

AMERICAN'S OPERA FOR BERLIN

The Royal Bed is the title of a new comic opera by Paul Tietjens, the composer of The Wizard of Oz, which will have its initial production in Berlin next month. The music was played for the critics, who warmly approved it. It is said to abound with catchy airs and racy lyrics. The plot revolves around a historic bed. The book is from the pen of Horst Moscher and the lyrics by Ola Oha, a nom de plume.

Billie Burke arrived from Europe last week. She will remain at her home in Hastings-on-the-Hudson until Sept. 1, when rehearsals begin for The Amazons. Both she and Dave Montgomery won comfortable sized bets that their ship would beat Le France to port.

Gossip

Walter Hampden will play the lead in The Yellow Jacket this season.

The Miasoa has received announcement of the birth of Maxine Leone Gagnon, on July 26, 1913, weight nine pounds.

Ruth Florence has joined the Pacific Coast company, presenting Mutt and Jeff in Panama, opening in September.

Alf. Hayman, returning from Europe, brought the manuscripts of a number of plays already announced by Charles Frohman.

Albert Andrus has been engaged for the part of Mr. Cleland in The Winning of Barbara Worth, produced by Klaw and Erlanger.

Leone Harris returned last week, after a summer in Paris, to resume her part in The Whip, which opens in Chicago Saturday night.

Sanger and Jordan announce that The Servant in the House is available for tour in restricted territory. For particulars see elsewhere.

Jane Wheatley, who sailed for Europe on La Provence July 31, will return in time to play Calpurnia in Julius Caesar again with William Faversham Sept. 15.

Julia Varney is convalescent from a serious operation at the Vaughn Surgical Sanatorium, Brooklyn, and will begin her third season with Little Women, Oct. 1.

Rehearsals are under way for The Marriage Market, in which Donald Brian will be starred. There will be a hundred persons in the company, about half American and half English.

Isetta Jewell, after spending a month's vacation in Maine, opened for a four weeks' engagement in Washington, D. C., Aug. 11, after which she will return to New York city.

Paul Doucet is spending his vacation in Ottawa, where he is forgetting that there is such a thing as sweltering on the "Great White Way" with a high thermometer and a low barometer.

Edytha Ketchum has been re-engaged by George Arvine and will open Sept. 1 for a season of stock at Lancaster, Pa. Frances Joyner and Frank Harvey have also been engaged.

Harry Sothern, a nephew of E. H. Sothern and long associated with that actor, has been engaged to stage a number of important Shakespearean revivals at the Academy of Music, in New York.

Beverly Sitgreaves and Sydney Poath have been engaged for Her Own Money. Others in the company, in addition to Julia Dean, will be Louise Grassier, Maud Durand, Ernest Glendinning, and George Bassell.

Mildred and Felice Morris arrived Saturday on the Philadelphia. Miss Mildred has been abroad for a year. Her sister, Felice, joined her in June in London, and they have spent the time motoring through rural England.

Boyd B. Trousdale, who for the past four years has starred in The Man On the Box and Mary Jane's Pa, and who last season played Raymond in Madame X, will this season be seen in the same part in Madame X. The company goes to the Coast.

Cyril Maude plans to use Gaston Mayer's French as She Is Spoke as a curtain-raiser for one of his bills during his American tour. The adaptation of this play was made by Gaston Mayer, who came to this country last year as a personal manager for Madame Simone.

Albert Brown has been engaged by Philip Bartholomew to play the leading part in Little Miss Brown, opening in Chicago Aug. 24. Mr. Brown has been playing with the Fealy-Durkin company at Denver for the past eight weeks, and was released by courtesy of Mr. Durkin.

Once more Margaret Dale will play Mrs. Travers, the fascinating Russian spy in Disraeli, with George Arliss. Miss Dale has played this role continuously since Mr. Parker's play was first produced four years ago. Prior to that she had been leading lady for John Drew, William Crane, and other stars.

Henry Harmon has been engaged to play Simeon in Joseph and His Brethren when the Parker play goes on tour. He has been in the Liebler plays since their big production of The Three Musketeers, when he had an important part. He played the role of Ivanoff, the Russian refugee, all during the years of The Man from Home.

Mrs. Fiske, after several weeks in the Adirondacks, returned to New York for a day last week and then left for Brissel and Kewport to finish her summer vacation at the seashore. She will remain on the Jersey Coast until Aug. 31, when rehearsals of The High Road will begin, preparatory to the opening in Toronto, Sept. 15.

The company engaged for the support of Christie MacDonald in Sweethearts will include Katie Vesey, Jennie Dickerson, Nellie McCoy, Gene Peitzer, Gretchen Hartman, Cecilia Hoffman, Vivian Wessell, Tom McNaughton, Lionel Walsh, Thomas Conkey, Edwin Wilson, Frank Belcher, and Robert O'Connor. The orchestra will be under the direction of John McGhie.

Lisie Leigh left August 10 for Detroit, to play Mrs. Hunter in support of Amelia Bingham's production of The Climbers, with the Washington Theater Stock company. She will play with Miss Bingham for three weeks, and possibly a week longer, and then with Cissie Loftus in Trelawney of the Wells. She will later rejoin Miss Bingham's company in vaudeville.

THE FIRST NIGHTER

"Potash and Perlmutter" and "The Lure," First Plays of the Season to Win Success—
"When Dreams Come True"

"POTASH AND PERLMUTTER"

Comedy in Three Acts from Material in the Stories of Montague Glass; Produced by A. H. Woods at George M. Cohan's Theater, Aug. 16.

Mauros Perlmutter Alexander Carr
Abe Potash Barney Bernard
Mark Pasinsky Lee Kohlmar
Henry D. Feldman Joseph Kilgour
Boris Andrieff Albert Parker
Mozart Rabiner Leo Deonelly
Henry Steuerman Stanley Jessup
Senator Sullivan Edward Gillesepie
Book Agent Arthur J. Pickens
Sidney, Officer Boy Russell Pinches
Expressman Dore Rosens
U. S. Deputy Marshal James Cherry
U. S. Deputy Marshal Melville Becht
Felix Schenck Edward Mortimer
Anti-Sender Louis Dresser
Mrs. Potash Eliza Frazee Ottis
Miss Cohen Gertrude Millington
Irma Potash Marquette Anderson
Miss Levine Grace Fielding
Miss O'Brien Doris Easton
Miss Potchley Dorothy Landers
Miss Nelson Marie Baker

The firm of Potash and Perlmutter established itself in popular favor by strict attention to business and a most commendable brand of goods displayed at the George M. Cohan Theater last Saturday evening. Mr. Cohan himself occupied a conspicuous seat in the front. There was a vague suspicion extant that Mr. Cohan had a hand in the making of the goods; but on what appears good authority, the comedy is the joint work of Charles Klein and Hugh Ford, both of whom are heavy debtors to Montague Glass as the original author and creator of the now famous firm.

Mr. Klein recently entered a denial of any participation in the dramatic version, but this is ascribed to the fact that after preparing a scenario of the Montague Glass stories, the script was turned over to Mr. Ford, whose practical collaboration is acknowledged in even more substantial manner than the use of his name on the playbill. Possibly a slight pique entered into the problem, which accounts for the omission of the names of the dramatists.

The premiere marked one of the most striking hits of a number of seasons, and Potash and Perlmutter, the Jewish firm of wholesale dealers on small margins and small capital, with their bickerings and reconciliations and their petty offices intrigues and characteristic dealings, is destined to take its place with the stage classics of the day.

The sketches of the *Saturday Evening Post* have been treated by a sympathetic hand, and the two leading characters, as played by Messrs. Barney Bernard and Alexander Carr, respectively, mark a new phase in theatrical offerings.

Not only is the current of the humor one of continuous flow, and the ebb and tide of wit of unintermittent interest, but the leading types are strongly defined, consistently held in check to keep pace with the story, and the whole performance given the modeling and tone of a comedy which travesties in an enjoyable manner a phase of contemporary life which is sufficiently new and real to be thoroughly appreciated.

The story by which the characteristic incidents are held together for three short, energetic acts, deals with Boris Andrieff, a young Russian refugee, who finds a place as bookkeeper in the firm of Potash and Perlmutter. Boris falls in love with Irma Potash, who returns his love, and Potash heartily approves the proposed match. But about this time Boris is arrested under an extradition and is to be sent back to Russia on a charge of political murder.

Boris is released on \$20,000 bail, furnished by Potash and Perlmutter, who engage a political pugilist named Senator Sullivan to fight the extradition. If Boris is sent to Russia his days are numbered, and the good-natured, blundering Potash, actuated by a strong paternal instinct and believing Sullivan's confident statement that there is a flaw in the papers which exempts the firm from paying the bail-bond in case Boris disappears, prompts the young Russian to jump his bond and fly to Canada.

Consternation seizes the firm when the flaw in the papers is corrected and the bond becomes a lawyer-proof lien on its assets and resources. The ludicrous despair of the two ruined men is one of the amusing elements of the situation, but a delightful touch of relief is introduced in the display of loyalty of Perlmutter for his partner in the moment of their mutual ruin.

When things are at their worst Boris returns to give himself up rather than see his benefactors wiped out; but simultaneously the American Ambassador to St. Petersburg cables that Boris's innocence has been established in Russia, and all ends happily.

Messrs. Bernard and Carr are well nigh inimitable in their separate roles. The former especially has seized the spirit of the Glass sketches and gives a nearly flawless characterization of the alternating elements of humor and pathos. Mr. Carr is slightly infected with a desire to imitate David Warfield as an emotional actor, barring which he was superb in the part. Beyond these, Miss Dresser distinguished herself in the

congenial role of a fashionable designer who is finally won by Perlmutter, and Mrs. Ottis in the part of Mrs. Potash, whose mania for pinocchio complicates the tangled affairs of the firm. Joseph Kilgour was characteristic as a shrewd, double-dealing lawyer who buys and sells his clients, and Lee Kohlmar and Lee Donnelly scored with two breezy impersonations of typical drummers.

The piece owes its success less to the conventional story than to the fine humor with which it is embellished. This not only in the form of bright sallies, as when Potash comments that because one of his drummers charges up \$17.85 in his expense account for a meal, he must have dined on goldfish, and a dozen others as good, but in the fidelity with which the more or less eccentric characters are drawn and the atmosphere of a rising East Side firm is reflected in the many incidents. There is not, as the saying goes, a dull moment in the play.

"THE LURE"

A New Drama by George Scarborough. Staged under the Direction of J. C. Huffman, produced by the Messrs. Shubert, Maxine Elliott's Theater, Aug. 14.

The Mother Lucia Moors	Lucia Moors
The Doctor Mortimer Martini	Otto Shradler
The Special Agent Vincent Serrano	Serrano
The Girl Mary Nash	Mary Nash
The Maid Suzanne Willis	Edward Garvie
The Politician Hercules Strong	John S. Sargent
The Madam Dorothy Dorr	Marie Flynn
The Cadet George Probert	Amelia Summerville
The Other Girl Lola May	Anna Wheaton

The marked enthusiasm with which this play was greeted by the first-night audience indicates that it will prove a popular attraction, for a while at least, though it will be due rather to the excellent acting and the generally admirable production than to any intrinsic merits of the play. As drama, the best that can be said for it is that it owes its inspiration to the police column of the morning newspaper and the delusion of many people that any drama which exploits some crying evil of the day, such as the white slave traffic, is immune from the ordinary tenets of ethical and artistic criticism. It has a stirring third act with a climax of heroic action by the hero, and is, as a whole, interesting and calculated to rouse an audience to ardor; but the story, the situations and the characters are all of venerable antecedence and did yeoman duty in *The Ticket-of-Leave Man*, *The Two Orphans*, *John Thompson's On Hand* and numerous other plays. It has the ingredients of the good old Bowery melodrama of days gone by, and its success merely proves that a Broadway audience is subject to the same fascination as people on Third Avenue.

A young girl's mother is doomed by disease unless \$100 is raised for an operation and a period of convalescence in the country. Discharged from her place at the silk stocking counter of a department store, and penniless, the girl applies at night at the house of one of her customers, a Mrs. Lockwood, who has offered to give her certain employment in the evenings. Mrs. Lockwood is the keeper of a fashionable house of ill-fame, which is backed by the political district leader; and half persuaded by the siren's seductive arguments and promises of rich reward which will save her mother's life, the girl is forced into an equivocal situation.

The real clash is between a young cadet of morbidly bad morals and a heroic young secret service man from Washington, who has formed a serious attachment for the heroine. By the long arm of coincidence, the young government agent is in the next room, investigating the suicide of a missing girl lying dead in an upper room, a case seriously involving the cadet, and the girl and her lover meet face to face.

Of course, there is a misunderstanding; but the author quickly removes the lover's misgivings, and our hero boldly rescues the persecuted heroine from the clutches of the ladylike and the villainous cadet in a knock-down fight which signals the descent of the second-act curtain to a feverish state of enthusiasm.

The extreme peril of the girl and the undeniable touch of realism when "the dame" tells her she can't leave the house until she has paid a week's board and for the rich dress which she was forced to wear for a few minutes, make strongly for dramatic tension. The audience, moreover, is vicariously visiting a low resort and seeing the inner life of the underworld from a new angle of view. Times have changed and we applaud that from which we shrank in Mrs. Warren's *Profession* a few years ago.

In the last act all ends happily when the distressed maiden, together with an extra girl rescued from the den of iniquity, is restored to her mother, and the gallant young detective arrests the cadet and the corrupt district leader, and sends them shackled from our relieved presence.

Surely we have seen these things done before. There was Hawkshaw, the detective, and there was Henriette in *The Two Orphans* so gallantly snatched from the outstretched hands of lustful cupidity by the Chevalier de Valdavry amid the day matinee, commencing Sept. 4, with an

But of what use is it to quote precedents when the applause is still ringing in my ears? You may find fault, but with all its faults the public still loves its *Lure*. And if the public believes it to be a great play, it wins. Plays are produced to please the public.

The acting is of uniform excellence. Mr. Probert in the thankless role of the cadet perhaps deserves the greatest praise, but Mr. Serrano has seldom been seen to better advantage than in the role of the hero; Miss Nash added to her young laurels by the sincerity and artlessness of her acting, and Mrs. Patrick Campbell could not have surpassed Miss Dorr in the gravity and force of her playing of "the madame." The mother and the doctor were rather too saccharine and artificial to pass muster, but both were applauded, and it is hardly fair to except them from the generalization of "excellent" which applies to the performance.

"WHEN DREAMS COME TRUE"

A Musical Comedy in Three Acts, Presented by Philip Bartholomae at the Lyric Theater, Monday, Aug. 18. Book and Lyrics by Mr. Bartholomae. Music by Silvio Heim. Staged by Frank Smithson.

A Sailor Thomas Aiken	Thomas Aiken
Hermann Otto Shradler	Serrano
Baranoff Serrano	Serrano
Mrs. Hopkins-Davis-Story Ann Mooney	Ann Mooney
Hercules Strong Edward Garvie	Edward Garvie
Kean Hedges John S. Sargent	John S. Sargent
Beth Marie Flynn	Marie Flynn
Miss Whiting-Watkins Amelia Summerville	Amelia Summerville
Margaret Smith Anna Wheaton	Anna Wheaton
Griggs Clyde Hunnewell	Clyde Hunnewell
Jerome E. Hedges Fraser Coulter	Fraser Coulter
Deony Donald MacDonald	Donald MacDonald
Matilda May Vokes	May Vokes

The season brought its first musical comedy on Monday evening. *When Dreams Come True*, having enjoyed a long run in Chicago, came to us with the endorsement of that city and more or less advance information calculated to arouse our interest. For a time on Monday evening it seemed as if expectations were not to be realized, but then came several numbers to attract attention and the final curtain found the audience in agreeable mood. The comedy brought nothing to arouse enthusiasm—which is expecting a great deal of a musical play—but it did please in many particulars.

Electric lights outside, a frame in the lobby with pictures of him in stages from babyhood, and the spotlight all impressed it on the audience that Joseph Santley was in New York for the first time as a star. Last winter he was here in *The Woman Hater*, and he created a favorable impression, but never suggested stardom. Now the suggestions are all supplied, but it is not yet established that he is a star. His singing voice is nothing more than average, his legs are nimble enough to make him a clever dancer, and his personality is agreeable, but he does not carry the production on his young shoulders.

The list of principals includes Marie Flynn, Anna Wheaton, May Vokes, Ann Mooney, Edward Garvie, and Donald MacDonald. Miss Flynn, here last in the unlaughed *Charity Girl*, deserves a personal welcome back to Broadway, for it was she who contributed materially to the ingenue air which pervaded the production most of the time. Her voice, though somewhat limited in range, was by all odds the best in the cast. May Vokes provoked many laughs by her eccentric comedy, and Edward Garvie supplied brands of humor characterized only in part by grape juice. The others helped by songs and dances. Baranoff, whom Philip Bartholomae presented in vaudeville last year, was introduced as a specialty, and though he demonstrated once more that he could play the violin, we saw too much of him.

The plot had a start toward originality in amateur efforts at smuggling. To our great relief there was a new angle on the steamship setting, this time from the steerage deck. Then came a meeting on the pier at midnight—a splendid example of the scenic art of Gates and Morane—but from that time, though the scenery and the costumes were always neat and attractive, the plot became more conventional. It had the virtue, however, of being clean. The music was tuneful and in several instances catchy. "The Dream Song," featured but not drummed in, promises to become popular. The entire production was splendidly mounted.

NEW BROOKLYN THEATER

Work will soon be started on a \$200,000 theater on a 160-foot plot on Church Avenue, Brooklyn. The playhouse is expected to seat about 2,000.

COHAN COMEDY IN REHEARSAL

George M. Cohan has completed his dramatization of Earl Derr Biggers' book, "Seven Keys to Baldpate," and the comedy, which is now in active rehearsal, will be produced at the Hyperion Theater, New Haven, Conn., for three nights and Saturday matinee, commencing Sept. 4, with an

engagement of one week at Parsons's Theater, Hartford, Conn., commencing Monday, Sept. 8, to follow.

PARCE OPENS 48TH STREET THEATER

Kiss Me Quick, the new farce by Philip Bartholomae, now running at the Shubert Theater, Boston, will be the opening attraction at William A. Brady's Forty-eighth Street Theater, beginning Tuesday, Aug. 28. In the cast are Helen Lowell, Louise Drew, Saidie Harris, Laura Laird, Emily Callaway, Mary Hastings, Arthur Aylesworth, Robert Kelly, Frederic Santley, Richard Tabor and others.

SHERMAN IN MATHESON PLAY

When Fair Play, the baseball drama written by Christie Matheson and Bida Johnson Young, is produced in New York this Fall. The leading role will be played by Lowell Sherman. Mr. Sherman, until a few weeks ago the leading man in the Harlem Opera House Stock company, has just returned from a vacation. The play will be put on by the American Play Company, probably in October, when, as all loyal citizens hope, the Giants will be in the midst of the World's Series.

ATTACHES RINGLING RECEIPTS

Max Unger, a circus man whose act consists of lying on the ground and doing nothing, while incidentally a seven-passenger touring car passes over his chest, has obtained a writ of attachment on the receipts of the Ringling Brothers' circus. Unger alleges that he was engaged for the Ringling show at a salary of \$150 a week, and when the circus started out without his act Unger sued in New York city and secured judgment for \$676.88. The Omaha courts, in which city the Ringlings were playing, confirmed the judgment and granted the writ of attachment.

U. T. A. NEWS

The United Theatrical Association, Incorporated, is planning various original entertainments for its members during the coming season.

No large meeting, to increase the membership, will be held until Fall, but constant inquiries are coming in and new members enrolled at the headquarters, 141 West Seventy-first Street.

The president, Madame Belle de Rivera, is at her Summer home, Mountain Lakes, N. J., and she is so well known in club circles as a wonderful organizer and presiding officer that great results are assured for this new club in its own field.

The club now numbers two hundred members, and the small dues of \$2 a year keeps it within the reach of all.

C. W. LAWFORD IN OHIO

Manager C. W. Lawford, who has for the past three seasons acted as local representative of the Reis Circuit at Elmira, N. Y.; Erie, Pa.; New Castle, Pa., and last season as manager of the Samuels Opera House, Jamestown, N. Y., left Jamestown on Aug. 18 to take over the Chestnut Street Opera House, Lancaster, Ohio, which he has subleased from the Reis Circuit for an indefinite period.

The Reis Circuit will continue to book the Lancaster house for Manager Lawford, and a prosperous season is more than ordinarily looked forward to.

MANAGER'S BROTHER KILLED

Ralph W. Breckenridge, a prominent attorney of Omaha, Neb., was instantly killed in an automobile accident, Aug. 8, in the presence of his wife, who was attempting to stop the machine, which ran over him. Mr. Breckenridge was a distinguished lawyer, and was to have been made president of the American Bar Association at its next meeting, in Montreal, in October. Charles Breckenridge, his brother, had been in New York City several days, and the telegram containing the tragic news was received at the Minerva office, where Mr. Breckenridge received his mail.

JOHN DREW'S COMPANY

John Drew's cast for his first Shakespearean performance of *Much Ado About Nothing* has been finally chosen by Charles Frohman. It stands:

Don Pedro Frank Kemble Cooper	Bertram Marburgh
Don John Fred Eric	John Drew
Claudia Henry Stephenson	Sidney Herbert
Benedick Antonio	Nigel Barry
Leonato Faustus	Herbert Dellmore and Edward Longman
Hero Beatrice	Bertram Marburgh
Beatrice Ursula	John Drew
Hero Florence Harrison and Alice John	Frank Kemble Cooper
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The PUBLICITY MEN

Ann Peacock is now associated with Chamberlain Brown.

The citizens of Boston—bless 'em—will be lured into The Conspiracy by Townsend Walsh.

One of New York's prominent dramatic critics is doing splendid press work for a certain producer.

After a successful season managing a stock company in Syracuse, Milton H. Hoffman is back in town.

Five sheets of typewritten matter pertaining to the Hippodrome bear this heading, "Compliments of A. Tozen Worm."

Walter D. Batto, for the past four seasons business-manager of Mort H. Singer's various attractions, has left the road and is now advertising manager of the Memphis Press, at Memphis, Tenn.

A press representative of the Universal Film Company remarks that a camera man from that firm is going to visit "every metropolitan city of account." Won't Skaneateles be angry if he doesn't come!

Mrs. Millicent Easter, press agent for B. F. Keith's, Columbus, Ohio, has been spending her vacation on the Great Lakes and at East Aurora, N. Y., where she was the guest of Mr. and Mrs. Elbert Hubbard.

New York will hold Fred Schader for a while yet, because he has been engaged to do the press work for Rob Roy. He's very happy at the idea of being put on salary five or six weeks before the opening. But after the New York run there is going to be a trip to the Pacific Coast.

If Anna Held's press agent carries out his scheme, he will have to make a novel provision for the ship news reporters. A dispatch from Paris says that she will step from the liner at Sandy Hook (having boarded it Aug. 20) to a biplane and come to New York thus.

Large space has been devoted by the New York papers to William Ziegler, the young millionaire, who is backing Adele. In the mere matter of changing a singer, the headlines proclaimed his "woes" and the World used pictures. That is sure proof it didn't come from the press department.

When The Rose Maid goes into the one-night stands this season, under the management of Frank C. Payne, the man in charge of the company will be Elliott Foreman, sometime a mere press agent. He assures us that the show will be brought strictly up to date with the Grapevine Twist and other dances of which he is fond.

The press agent of the Mollie Williams burlesque troupe is using material which says that the entertainment is made up of laughs, lingerie, and girls. It sounds suspiciously like the statement of George C. Tyler, given wide publicity last Spring, that theatrical tastes just now ran to laughs, lingerie, and crime.

Here's to the fertile brain of an American typewriter agent who livened up a performance of Romeo and Juliet down in South America. It happened in Cochabamba, Bolivia. He induced the management to place one of his machines on the stage, so that in the course of the play Romeo could write a letter to Juliet!

What is said to be a record for well-known press agents is that of one hundred and sixty stands made last season by Thomas Namack. Most of that time he was ahead of Maude Adams, and, of course, there never was a chance for any complaints about the business. He is ahead of her on the new tour.

The personnel of the Klaw and Erlanger staff will, as usual, remain about the same. Albert Strassman, loaned to A. H. Woods for Potash and Perlmutter, will depart soon ahead of Milestones. Other attractions and the agents are as follows: Oh! Oh! Delphine, Theodore Mitchell; Count of Luxembourg, Frank Martineau; Trall of the Lonesome Pine, Howard Herrick; Kismet, Randolph Hartley; The Merry Martyr, Sam Harris; The Winnings of Barbara Worth, Charles Phillips; The Argyle Case, E. D. Price; Ben-Hur, Ed. Cook, for the fifteenth year; and The Poor Little Rich Girl, Charles Marks.

The American public certainly doesn't have an opportunity to forget Pauline Frederick. An interview, giving her ideas on beauty, printed in the Evening Journal, has been widely syndicated. Harrison Fisher's endorsement of her as the most beautiful woman in America was also responsible for some novel publicity, in that she was asked to pose for the illustrations of a series of short stories. These gems of fiction, written by Gouverneur Morris, Robert W. Chambers, and others, are being published by the Newspaper Enterprise Association, which means a long list of papers. Earle Williams and a few other members of the Vitagraph acting organization were chosen to appear with her. The suggestion was made by Theodore A. Liebler, Jr.

George Lesser will be advance man for The Country Boy this season on a long tour which begins about Sept. 8 at Niagara Falls. The tour will be mostly in Canada and the Northwest.

Among Mr. Liebler's other activities of late was an affair last week under his direction at the Riverside Yacht Club. It was what the programme called "a very bad performance of the time-worn classic Ten Nights in a Barroom." You see, Mr. Liebler had the programme printed and he beat them to it. But that rocking chair squadron enjoyed it, including the costumes furnished by C. Alexander Ramsey, the bar furnished by Gates and Morane, and other details that would have pleased even Gordon Craig. Everything until one Joe Plunkett entered with a tango glide, deposited his manuscript on the table and began to preach.

Oshkosh papers please copy.

On the Rialto

Here are the ten commandments and the elixir of youth formulated by the perennial juvenile and favorite, H. Reeves-Smith: The Jerry in Peg o' My Heart at the Cort:

More exercise; less conversation.

More reading; less sleep.

Don't stop smoking; find out your cigar or cigarette dead line between steadiness and nervousness; don't cross that line.

In drinking, follow the same rule.

Find out by personal experience that there is such a thing as morning in the world. I wake at 7 and have a pot of tea.

At 4 in the afternoon I find another pot of tea restful, refreshing and invigorating—but tea is a personal matter.

Dinner to be taken leisurely, always; to be begun in plenty of time for that leisure before one goes to one's evening performance.

No midnight gormandizing or heavy drinking or smoking.

Bed, at an hour which will permit one to have one's personal and peculiarly individual allotment of necessary sleep; no more.

More exercise and less conversation would be a good general recipe for actors to adopt. The same thing holds true of reading and sleeping. Too many actors know the world as a vague thing, which sometimes pays money to see them, and their beds as lounging places for twelve hours out of every twenty-four.

E. H. Sothern says that the controversy whether Shakespeare, Bacon, or Butland wrote the Shakespearean plays reminds him of an argument he once heard on the subject whether Shakespeare or Bacon wrote Hamlet. Finally, when it seemed impossible for one disputant to convince the other, a friend of the two spoke up and declared that in his opinion Hamlet came from the pen of some unknown Irish playwright.

"And why so?" he was asked.

"Because there was a fight at the funeral."

It doesn't take long for the youngsters to get the use of stage idioms. Avon Bray, Jr., aged four, is the proud possessor of a new velocipede, and he takes great delight in giving the children of the neighborhood a treat. One day his grandmother looked out and saw an urchin, twice her grandson's size, astride the wheel. She called to Avon, "Don't you think that boy is rather large to be riding there?" The little fellow looked the long-legged boy over carefully and then said, "No, grandma, I think he is just the type."

WHEN LOVE IS YOUNG

The title of the song which made a hit in Brown of Harvard has now been shifted to a musical version of The Boys of Company B. Rita Johnson Young, the author

of the song, as well as the two comedies, has arranged the libretto for this production, which is to be sent out by Joseph M. Galté. With John Hyams and Leila McIntyre featured. William Cary Duncan contributed the lyrics and William Schroeder the music. Rehearsals began Aug. 18 under direction of Frank Smithson.

The Girl of My Dreams, the musical comedy in which Hyams and McIntyre have been so successful these last three years under Mr. Galté's management, has been leased to Perry J. Kelly, a member of the Galté forces. Last season he was company manager for Our Wives during the New York engagement. He will take The Girl of My Dreams South, where it has never been seen, but he will first play two weeks in the neighborhood of New York, opening Aug. 29 at White Plains. In the cast will be: Countess Olga Hatzfeld, Irving Brooks, Ray Purviance, Eda von Luke, Neil Burns, Francis Gillard, W. D. Stone, Frank McCune, Lucille Béard.

CAST OF MOLNAR PLAY

The complete cast of Where Ignorance Is Bliss, the Ferenc Molnar comedy that is to open at the Lyceum on the 28th, includes Julian L'Estrange, Rita Jolivet, Frederic de Belleville, Florine Arnold, May Greville, Marion Pullar, and Kivett Maanton, the latter a member of last season's cast and stage-manager of Fanny's First Play.

TWO BRADY OPENINGS THIS WEEK

After Believe Me, Xantippe, Frederick Ballard's comedy, had been played in Asbury Park and Long Branch last week to full houses, William A. Brady, Limited, brought it into the Thirty-ninth Street Theater last night. It was presented by arrangement with John Craig, under whose auspices it ran ten weeks in Boston last Spring. It won the Craig prize in Harvard. The cast, headed by John Barrymore and Mary Young, included Theodore Roberts, Frank Campeau, Katherine Harris, Alpha Byers, Alonso Price, Albert Roberts, M. Tello Webb, and Henry Hull.

The Family Cupboard, by Owen Davis the second production to be offered by William A. Brady, Limited, this season, will open to-morrow night at the Playhouse, beginning the third season of that theater. It was presented at Long Branch on Monday and at Plainfield on Tuesday. The cast includes: William Morris, Olive Harper Thorne, Forrest Winnant, Irene Fenwick, Alice Brady, Douglas J. Wood, Ruth Benson, Alice Lindahl, Franklyn Ardell, Wallace Erskine, Frank Hatch, Irene Romaine, Harry Redding, and others.

WILLIAM H. CRANE IN REVIVAL

When Joseph Brooks returned from Europe last week he announced that plans had been made for William H. Crane to appear this year in a revival of The Henrietta, Bronson Howard's play, in which the comedian scored one of his greatest triumphs with Hobson. It will be made over by Winchell Smith and Victor Mapes and called The New Henrietta. Mr. Brooks will also send out a company of Milestones on a long tour, to begin in Philadelphia and extend to the Pacific Coast.

THE NEW HIPPODROME PRODUCTION

Saturday, Aug. 20, has been set as the date for the new production at the Hippodrome. The principals and the chorus are all new, and the Shuberts announce that they made everything new, as far as possible. The title of the production will be America, and it will include eighteen scenes, besides the final tableau, the story varying from Panama to various parts of this broad land of ours. Credit for the conception and invention goes to Arthur Voegelin, for the staging to William J. Wilson, for the book to John P. Wilson, and for the music and lyrics to Manuel Klein. The resident stage-manager will be William C. Stewart.

In the cast are the names of Albert Froom, Joseph Redman, William C. Reid, Mabel McDonald, Felix Haney, Harry La Pearl, Nellie Donner, Elsie Baird, Irene Ward, John Foster, Jack Warren, E. Percy Parson, Margaret Crawford, Frank Twain, H. A. Robe, and Harry L. Jackson.

RACKETTY-PACKETTY" IN WASHINGTON

The first of the season's bookings for Racketty-Packetty House, the Frances Hodgson Burnett play which was given at the Children's Theater for a run last season, will take it to Washington, D. C. It will be presented there about Oct. 1 by Clinton Hamilton and Milo Knill, from the Liebler office, who are to follow the same plan of engaging a number of local children that they used in Cleveland with great success. They are now booking the play for the entire season, planning to reach the Pacific Coast in the Spring.

"AWAKENING OF HELENA RICHIE"

Laura Frankenstein, who toured the Middle West States last season in Madame X, will be featured the coming season in The Awakening of Helena Richie, under the direction of Gilson and Anderson. Rehearsals were commenced at Mankato, Minn., Aug. 6, and the opening is due to take place later in the month. Time for the attraction is already booked solid until next March, at which time it is likely arrangements will have been completed to take this popular star to the Pacific Coast.

NEW MONESSEN THEATER

J. M. Bennett, manager of the New Monessen Theater, was in town last week and reports that his new playhouse is completed, classing it one of the finest equipped theaters in western Pennsylvania, with all modern improvements in front and back of the curtain. The house has a seating capacity of 1,100. The stage is 50 feet wide, with a 32-foot opening; fly loft 60 feet; depth from curtain to rear wall 35 feet. The scenic artist will have the scenery finished in a few weeks. Mr. Bennett has booked some of the best high-class attractions obtainable and looks forward to a successful season.

AMERICAN'S OPERA FOR BERLIN

The Royal Bed is the title of a new comic opera by Paul Tietjens, the composer of The Wizard of Oz, which will have its initial production in Berlin next month. The music was played for the critics, who warmly approved it. It is said to abound with catchy airs and racy lyrics. The plot revolves around a historic bed. The book is from the pen of Horst Meischer and the lyrics by Ola Ohn, a son de plume.

Billie Burke arrived from Europe last week. She will remain at her home in Hastings-on-the-Hudson until Sept. 1, when rehearsals begin for The Amazon. Both she and Dave Montgomery won comfortable sized roles that their ship would beat Le France to port.

GOSSIP

Walter Hampden will play the lead in The Yellow Jacket this season.

The Mission has received announcement of the birth of Maxine Leone Gagnon, on July 20, 1913, weight nine pounds.

Ruth Florence has joined the Pacific Coast company, presenting Mutt and Jeff in Panama, opening in September.

Alf. Hayman, returning from Europe, brought the manuscripts of a number of plays already announced by Charles Frohman.

Albert Andrus has been engaged for the part of Mr. Cleland in The Winning of Barbara Worth, produced by Klaw and Erlanger.

Leone Harris returned last week, after a summer in Paris, to resume her part in The Whip, which opens in Chicago Saturday night.

Sanger and Jordan announce that The Servant in the House is available for tour in restricted territory. For particulars see elsewhere.

Jane Wheatley, who sailed for Europe on La Provence July 31, will return in time to play Calpurnia in Julius Caesar again with William Faversham Sept. 15.

Julia Varney is convalescent from a serious operation at the Vaughn Surgical Sanatorium, Brooklyn, and will begin her third season with Little Women, Oct. 1.

Rehearsals are under way for The Marriage Market, in which Donald Brian will be starred. There will be a hundred persons in the company, about half American and half English.

Isetta Jewell, after spending a month's vacation in Maine, opened for a four weeks' engagement in Washington, D. C., Aug. 11, after which she will return to New York city.

Paul Douet is spending his vacation in Ottawa, where he is forgetting that there is such a thing as sweltering on the "Great White Way" with a high thermometer and a low barometer.

Edytha Ketchum has been re-engaged by George Arvine and will open Sept. 1 for a season of stock at Lancaster, Pa. Frances Joyner and Frank Harvey have also been engaged.

Harry Sothern, a nephew of E. H. Sothern and long associated with that actor, has been engaged to stage a number of important Shakespearean revivals at the Academy of Music, in New York.

Beverly Sitgreaves and Sydney Booth have been engaged for Her Own Money. Others in the company, in addition to Julia Dean, will be Louise Grassier, Maud Durand, Ernest Glendinning, and George Harsell.

Mildred and Felice Morris arrived Saturday on the Philadelphia. Miss Mildred has been abroad for a year. Her sister, Felice, joined her in June in London, and they have spent the time motoring through rural England.

Boyd B. Trousdale, who for the past four years has starred in The Man on the Box and Mary Jane's Pa, and who last season played Raymond in Madame X, will this season be seen in the same part in Madame X. The company goes to the Coast.

Cyril Maude plans to use Gaston Mayer's French as She Is Spoke as a curtain-raiser for one of his bills during his American tour. The adaptation of this play was made by Gaston Mayer, who came to this country last year as a personal manager for Madame Simone.

Albert Brown has been engaged by Philip Bartholomew to play the leading part in Little Miss Brown, opening in Chicago Aug. 24. Mr. Brown has been playing with the Fealy-Durkin company at Denver for the past eight weeks, and was released by courtesy of Mr. Durkin.

Once more Margaret Dale will play Mrs. Travers, the fascinating Russian spy in Disraeli, with George Arliss. Miss Dale has played this role continuously since Mr. Parker's play was first produced four years ago. Prior to that she had been leading lady for John Drew, William Crane, and other stars.

Henry Harmon has been engaged to play Simeon in Joseph and His Brothers when the Parker play goes on tour. He has been in Liebler plays since their big production of The Three Musketeers, when he had an important part. He played the role of Ivanoff, the Russian refugee, all during the years of The Man from Home.

Mrs. Fiske, after several weeks in the Adirondacks, returned to New York for a day last week and then left for Brielle and Keyston to finish her summer vacation at the seashore. She will remain on the Jersey Coast until Aug. 21, when rehearsals of The High Road will begin, preparatory to the opening in Toronto, Sept. 15.

The company engaged for the support of Christie MacDonald in Sweethearts will include Katie Vesey, Jennie Dickerson, Nellie McCoy, Gene Peiffer, Gretchen Hartman, Cecilia Hoffman, Vivian Wessell, Tom McNaughton, Lionel Walsh, Thomas Conley, Edwin Wilson, Frank Belcher, and Robert O'Connor. The orchestra will be under the direction of John McGhee.

Lisie Leigh left August 10 for Detroit, to play Mrs. Hunter in support of Amelia Bingham's production of The Climbers, with the Washington Theater Stock company. She will play with Miss Bingham for three weeks, and possibly a week longer, and then with Jessie Loftus in Trelawny of the Wells. She will later rejoin Miss Bingham's company in vaudeville.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

145 WEST FORTY-FIFTH STREET, NEW YORK

Telephone—Bryant 8346-8361. Registered Cable Address—"Dramirror"

Chicago Advertising Representative: Rhodes and Leisinger, 717 Harris Trust Building

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President
HENRY T. MUNCH, Sec'y and Treas.FREDERICK F. SCHRADER, Editor
LYMAN G. FISKE, Manager

SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.50. Canadian, \$5.00, postage prepaid.

The Dramatic Mirror is sold in London at Full Mall American Exchange, Carlton and Regent Streets, and Dow's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

WRITING A PLAY

The young playwright who, under the caption, "A Brief for the Manager," in last week's *Mirror*, asked us a series of pertinent questions, obviously is a seeker after truth. He has no selfish purpose to serve, for he did not ask for the publication of his article and peremptorily enjoined the use of his name.

His request for enlightenment is on the question whether a manager has a right to make such alterations as he sees fit in a manuscript play, regardless of the author's protests. He refers primarily, of course, to a new author who has his reputation yet to make.

Our aspiring young writer compares a manuscript to the plans of a house, and argues that a manager has the same right to make changes as a prospective builder has in altering an architect's designs.

Eliminating the question of any legal or moral right, a builder and a manager are justified in making such alterations as concern the non-vital elements of a design or a play. Beyond this, there can be no comparison between the two examples. House building, except in certain cases, is strictly a utilitarian project, relating to comfort, convenience, and usefulness first and art afterwards, while the writing of a play is always an effort toward the achievement of an artistic purpose.

The analogy between the writing of a play and the production of a piece of sculpture would be more to the point, and here, we think, the views of the owner who is not a sculptor, and those of the sculptor, who has made sculpture a life study, if at variance, should be resolved in favor of the latter.

There are admittedly some managers who know more about the technique of a play than some playwrights, but we take it for granted that our inquiring friend doesn't mean to get our opinion on exceptional cases, but to arrive at general principles which govern in most cases.

If a young man can write a play sufficiently interesting to be accepted by a manager, the inference is that he has put a sufficient share of himself into his work to want his work preserved in all its parts.

If he is a mere opportunist and utilitarian he will probably not care what treatment his play undergoes, provided it is produced. Minor changes are al-

ways proper, and it is true that few plays are produced exactly as they are written. But the history of the drama is the best proof that the earnest playwright is more often correct as to the chances of a play winning public approval than any one else.

ALEXANDER DUMAS was good-naturedly advised by a well-known play-reader, himself a successful dramatist, who had just finished reading DUMAS's play, to stick to a miserable clerkship in preference to continuing his efforts to write dramas.

And if SARDOU could have been influenced by our correspondent's ideas of the rights of managers, he would have been satisfied to remain a hospital physician, because he was gravely told by a sincere judge that he had no playwriting talent and by SCARFE himself that his now famous comedy, *The Scrap of Paper*, was not dramatic literature.

To put the case in a nutshell, if the author of a play has not sufficient faith in his own work to stand up manfully against managerial dictation, except as to minor questions, his play is probably not worth producing.

THIS PETITION WAS GENUINE

Editor DRAMATIC MIRROR:
SIR.—My friends and I, being constant readers of THE DRAMATIC MIRROR, have always enjoyed reading every line of news in it, but this week's news came as something which most certainly needs criticism. The article I refer to is concerning an actor of some local stock company, so it reads. It happens that a petition was gotten up in favor of this actor, and said petition being a fraud. This may be so, but it gives the public the opinion that other petitions are false also.

Very recently a petition was signed by fully one thousand Brooklyn theatergoers in favor of an actress, as her friends and all who had seen her wished to have her remain in this locality. The manager to whom this petition was given would immediately assume, I would probably be surprised to find that each and every name and address was in signer's own handwriting, and no inquirer would be returned unfound, but he probably did not think this so, as said actress was not engaged.

You will oblige me greatly by putting a little piece in next week's *Mirror*, stating that one petition of least was accomplished by sincere theatergoers.

Yours respectfully,

A CONSTANT READER.

BROOKLYN, N. Y., Aug. 14, 1913.

EDWIN BOOTH MEMORIAL THEATER

Preparations for the building of the new Edwin Booth Memorial Theater, originally announced in THE MIRROR, are moving along briskly, and the projectors hope to break ground for the new structure by Oct. 1. The site will be adjacent to Columbus Circle. Two very desirable locations are now being considered, one of which will be settled upon immediately on the arrival from Europe of the owner of one of the plots in question. The theater plans in the hands of Henry Ives Cobb call for a seating capacity of 1,675. Among the directors already elected by the Edwin Booth Theater Corporation, recently incorporated in Albany, are J. J. Looschen, George W. Lederer, E. C. Vanderbilt, Richard Morrell, C. C. Duncan, Nelson Roberts, R. H. Woolfall, and Dr. Joseph Wickham. An executive board of five will manage the affairs of the new Booth Theater.

SPARKS

(*Lovell Oldham in N. Y. Evening Post.*)

We hear a good deal these days about elevating the stage. There seems to be a feeling among educated people in general, and a few managers in particular, that the profession is sadly in need of culture and refinement. A year or so ago, Daniel Frohman made a plea for the enthusiastic reception of college graduates within our ranks. "The stage will find its best recruits in the universities," he wrote, or something to that effect. More recently still, Mr. Belasco, bemoaning the absence of real gentlemen qualified to do gentlemen parts, has offered to train a certain number of young actors in this much-neglected art.

Is it then true that education and good breeding form a valuable foundation for a stage career, and are Messrs. Frohman and Belasco quite sincere in professing to be in search of actors thus equipped? I confess I am somewhat skeptical on this score, and in view of my own personal experience and that of some of my college friends, I believe my doubts are justified. To me there is no question but that culture of mind and manner is a handicap in this profession, at least at the start. This wonderful thing called personality that seems so essential in "landing the job" is nothing more nor less, nine times out of ten, than a lack of refined sentiments, an ill-bred willingness to blow one's own horn, a callousness to snubs, and, above all, the ability to push one's self and one's cause, regardless of means or of consequences.

These things the true gentleman, or true lady, will not do. If she has no "pull" she will go with the mob to the agencies to look for her engagement. She will stand in the back, of course, seeing that others are there before her, and so entitled to first consideration. If the door to the agent's inner office is closed, and marked "Private," she will not open it. She will be inconspicuously dressed, and will not look like an actress. When her turn comes to speak, her voice will be low, so that she may not attract attention. Mr. Agent will, of course, doubt her ability to throw it across the footlights. When asked of her experience, remembering the words of Emerson, "Every violation of truth is not only a sort of suicide in the liar, but is a stab at the health of human society"—she will tell the truth. Being modest, she will not speak at all of her real achievements. By this time, Mr. Agent is quite convinced that she is hopeless as an actress, and shuts off the interview by telling her to come in again.

And yet—and yet, I read and hear constantly that just such men and women are wanted on our stage; men who have studied and traveled, who speak several languages, who have polished manners and high ideals. We regret, I hear it said, that our actors are not more like the English actors in general culture.

I wish very much that this question could be threshed out and settled for the good of all. If we have come to the point where something besides blondined hair and rouged lips seem proof of histrionic talent, let us give these university graduates a trial. If not, let them be discouraged at once and in every possible way, so that they may turn their valuable training into channels where it will bring results.

On my tour last season I became acquainted with a member of our company, who had graduated with high honors from Cornell. He spoke French and German fluently, and was also something of a musician. He had gentlemanly manners and dignity of bearing. He played a very insignificant part remarkably well, and one of my friends in the audience observed him particularly for a certain indescribable something that the others did not have. On the one occasion when he was called upon as understudy to handle a "fifty-side" part on short notice, he did so without a single error. Our stage-manager told me it was the best understudy performance he had ever witnessed. The young gentleman in question has been in the profession four years, and during that time has been employed just fifty weeks. That is to say, he has had three years of enforced idleness in all, or has worked fifty out of two hundred and eight weeks. Three years spent in elbowing through the crowds on Broadway, in patient waiting for managers who never come, in breathing the vitiated air of their dreary offices. Three beautiful long years of vigorous youth gone, years for which other men in other professions, though struggling, too, no doubt, have certainly something to show.

EDITOR'S LETTER BOX

HELAN HOWELL AND X. Y. Z.—Paul McAllister opened last week an indefinite engagement with the Poli Players, Poli Theater, Washington, D. C.

OAKLAND.—Fernanda Belasco, formerly of The Third Degree, was at last accounts playing in vaudeville. A letter addressed to her, care of THE MIRROR, will be advertised and on her request forwarded.

WESTERN.—Arizona, by Augustus Thomas, was first produced in New York at the Herald Square Theater, Sept. 10, 1900. It was shown for more than a year, however, before its Gotham debut. Theodore Roberts was in the role of Canby, the ranchman, on its New York opening.

SOL ALTSCHUL.—The building at the southeast corner of Sixth Avenue and Thirtieth Street was opened as the Haymarket Theater in 1878. It was occupied by Worth's Museum in 1890 and again became the Haymarket when the popularity of museums began to wane.

H. CANI.—The Purple Road opened April 7, 1913. The American Play Company is producing *Within the Law*; A. H. Woods has an interest in the play. It opened Sept. 11, 1912. Helen Ware appeared in the role of Mary Turner early in June, continuing until Aug. 11, when Jane Cowl returned. Richard Bennett is the manager of Damaged Goods. George Kline's present engagement is not known to THE MIRROR.

PERCY PLUNKETT WRITES

Percy Plunkett writes to THE MIRROR from Martha's Vineyard, Edgartown, Mass., as follows:

When I left New York about a month ago I was a nervous wreck and hardly able to walk. I am pleased to say that the Vineyard air is doing me a world of good, and I hope soon to say I am a well man. I had a three months' engagement at Post-Graduate Hospital. I went there first to have a serious operation performed and came near going across the great beyond at that time; but I managed to pull through. After I was discharged and had been out of the hospital three weeks I was again stricken with a mild stroke of nervous paralysis and remained there two weeks more. Again I was told I could go home, which I did; but the excitement of New York was bad for me, so I came to this restful place, and I am getting better every day and taking on flesh. I am out boat daily. My arms are getting stronger, owing to the fact I am in for a lot of swimming, and the salt water bathing here is simply "bully." So far I have not been fishing, but the swordfish are plentiful in this part of the country, and as soon as I feel strong enough to jab a harpoon in a swordfish I am going after them. I would scorn to catch the kind of fish they set at Mt. Clemens, Mich. I wonder where that young man is who used to blow about "the fishin' in his crick."

We have four nights of moving pictures each week—houses packed to the doors. One picture, entitled *The Floorwalker's Triumph*, in which I played the leading part, or one of them, was put



PERCY PLUNKETT,
At Martha's Vineyard, Edgartown, Mass.

on a few weeks ago. I was billed in the part, and the result was people were turned away. A return date of the same picture is booked for the next night, and I am to tell my experiences on that night.

I am trying to arrange for a tryout of my new sketch, *Town Improvements*, with home talent. Hope to put it on in August. A trained swordfish will be one of the features. Arthur Aiston, please notice.

Mario Burroughs was here recently. I really believe I am the only Thespian in Martha's Vineyard at present. If my brother actors only knew what a delightful, restful place this is, I feel sure I would not be here alone. Next summer I will try and start an actors' colony here.

I hope I shall be strong enough to return to New York in September. I have not closed for next season yet, just waiting to get strong, and feel it is only a matter of time when this air down here will restore me to perfect health. I inclose a snapshot of myself showing that I am far from a dead one.

Broadway Favorites

It wasn't so very long ago that Alice Brady was playing "hits." Critics and the public took an interest in her career, because she was a daughter of William A. Brady, but the comments on her work were favorable and she made steady progress. Then came the Gilbert and Sullivan revivals, and Miss Brady stepped into prominence. She became identified with those successes as a real principal.

Last season she took the part of Meg in *Little Women*, which her father brought into New York, and again she found a role that was well suited to her. She added to the charm of that delightful atmosphere. And now she is to be busier than ever, rehearsing actually for two new productions.



MISS ALICE BRADY.

It happened this way. She accepted a role as one of the principals in *Oh, I Say*, the musical play which Mr. Brady and the Shuberts are to produce in association. Rehearsals began. Then last week, with *The Family Cupboard*, Owen Davis's play, nearing the date of production, Mr. Brady was unable to find an actress to fill a certain part. He had tried out a mere matter of nineteen or twenty. Finally he thought of his daughter, and asked her to come to his aid. She consented, and now will have important parts in two interesting premieres. It is understood that she will remain in the drama until the musical play begins. By that time Mr. Brady hopes to find another actress who can fill the part.

A FABLE FOR PLAYWRIGHTS

Non-professionals have heard a great deal of late about theatrical stars who demand the control of every situation and line that brings the interest and applause of an audience. Once upon a time a playwright wrote a play for a star in which the star was to play a cow. Bringing his critical faculties to the fore, the star listened while the playwright read his play:

Hey-diddle-diddle, the cat and the fiddle,
The cow jumped over the moon;
The little dog laughed to see such sport,
And the dish ran away with the spoon.

"Now I don't see," said the star, "why that strong scene where the dish gets the laugh, shouldn't be modified a little. The action should be carried on by the chief character; and surely the dish is not important."

So the playwright, having had productions before, took his play home, made the necessary changes, and read it to the star once more:

Hey-diddle-diddle, the cat and the fiddle,
The cow jumped over the moon;
The little dog laughed to see such sport,
And the cow ran away with the spoon.

The star scratched his chin.

"You haven't done it yet," he said. "There's no reason in the world why that little dog should build up a scene for himself when it's the cow that holds the interest; and as to the cat and the fiddle, why they're doing away with orchestras now. I'll straighten it out myself."

And when the playwright saw the script again, it read like this:

Hey-diddle-diddle, the cow and the cow,
The cow jumped over the cow;
The cow just laughed to see such sport,
And the cow ran away with the cow.

—Arthur Edwin Krows.

BACK OF THE CURTAIN

(Continued from page 5.)

in the profession, and Nat does as he likes with the dramatic reputations of the owners. It's a bold book. In the chapter entitled "The World Delights in Sunny People," he tells candid tales of Maurice Barrymore. He asserts that Mansfield was not a great actor, and that his success was like the man—an enigma. He alludes to Abraham Erlanger as "the Little Corporal," and among the three saddest events of his life was "the inspection of His Majesty's Theater in London with Sir Henry Irving, under the guidance of Beetham Tree, then the lessee and manager." He refers to Maude Adams's performance of Chantecleer as an "audacity." He explains his own theory of the reason for the "audacious" undertaking, and adds, "But fear not, gentle censors, 'the worst is yet to come.' Maggie Cline contemplates an appearance in Hamlet and Elsie Janis may show us the humor of Dogberry."

58

To every player his or her audience. Richard Mansfield wrote that the audience always seemed to him a beast that would turn and rend him when he could no longer feed it. Maxine Elliott said it was to her a lightning express that was more than likely to run over her on first nights. Jessie Busley says it is a horse which she enjoys driving.

"You let it go along at a steady pace," she said, "then by some sudden change of expression or manner or voice you pull it up suddenly as one pulls up a horse."

59

Warda Howard has received an honor unique, or nearly so, for a Far Western order of Shriners has admitted her to its manly bosom or bosoma. Behold her a Shriner, with the right to wear the crescent of the social body. So at least comes the news.

60

As in journalism, everything is fish that comes to a playwright's net. Sooner or later a minnow impression may develop into a whale drama. It was Holbrook Blinn's suggestion to Edward Sheldon, across an after-theater supper table, that there would be delightful atmosphere in the Brevoort Hotel after an opera, back in the sixties or seventies, that was the genesis of *Romance*.

"I have seen the adulation paid to a beautiful gifted woman," said the director of the Princess. "I remember it in the case of my mother."

The late Nellie Holbrook Blinn, of San Francisco, was a blonde of magnificent presence, an elocutionist from whose carriage the Grand Army men used to take the horses, substituting themselves for the steeds, after she had recited patriotic poems.

61

Walter Greene elected to cruise strange waters in his motor boat. After seven weeks of it he has returned to town with six layers of tan warranted to stay until Christmas.

62

A stock theater in Brooklyn advertises its opening with "the entire members of the company." I am glad the members will be entire. It would be sad to open with half an ingenue or a fifth of an old woman.

THE MATINEE GIRL.



WHITE, N. Y.
JACK BARRYMORE AND MARY YOUNG,
In "Believe Me, Xantippe," by Frederick Ballard, Which
Opened Last Night.

Personal



WHITE, N. Y.

LAWRENCE BROUGH.

HEDMAN.—Martha Hedman, leading woman for John Mason last season, will sail from London next week for the commencement of her rehearsals here in Augustus Thomas's newest play, *Indian Summer*. With Mr. Mason in the principal part, this will go into rehearsal early in September.

TULLY.—To make sure that *The Bird of Paradise* was properly started on its third season, Richard Walton Tully has gone to Chicago to rehearse the cast. He will stage the play again and travel with the company for a week after the opening, Sept. 1, at Lincoln, Neb. He will then return to New York. The title-role of the play, as announced by THE MIRROR, will this season be played by Lenore Ulrich.

KREMER.—While America has heard comparatively little of Mr. Theodore Kremer of late, London is just catching the infection. On Aug. 4 his American comedy-drama, *For Her Children's Sake*, was produced amid enthusiastic praise at the New Cross Broadway Theater by Percy Williams and George N. Ballanger.

BROUGH.—Mr. Lawrence Brough and his all-British company will be the first attraction which will be presented over the new Canadian circuit under the direction of the Oswald-Brooks management, as set forth in detail in last week's *MIRROR*. Mr. Brough and his associates will be seen in Sir Francis Burnand's farcical comedy, *The Lady of Ostend*. They will come direct from London.

DREW.—THE MIRROR artist has admirably succeeded in reproducing the familiar features of Mr. John Drew on this week's colored cover from a photograph by the Moffet Studio, Chicago. Mr. Drew will show his famous dress-suit this season and appear for the first time in many years in a Shakespearean comedy.

SCHIFF.—Among the interesting incidents of the week is the announcement that Madame Fritzi Schaff will make her debut in vaudeville this season, headlining the first week's bill at the Palace.

THE ART OF ACTING

In my judgment the chief thing is spontaneity—that is, seeming to think the thought before uttering it, not necessarily making a pause, but changing the tone; not seeming to know the end of a speech from the beginning.

So many actors rattle off their speeches as if they had learned them out of the book—as, of course, they have; but the audience should not be allowed to perceive this. Always illustrate the dictum of a great French actor (M. Regnac, I think) who said, "Actors should seem to think, not to know."

A necessary preliminary to all good acting is to distinctly enunciate the words, and make them understandable to every soul in the house without any undue effort of listening on the part of the audience. This is a quality much neglected of late, both by singers and actors, and it spoils the effect of many otherwise excellent performances.—William Holman.

IN REPLY TO MR. LEE SHUBERT

Actors' Equity Association Finds Itself Misquoted by a Daily Paper

A New York Sunday paper recently published an article which, for a time, threatened to stir up trouble between managers and the Actors' Equity Association. Several demands were attributed to the Association—four, in fact—which are not at all included in the articles of faith professed by the actors, or officially first set forth by them in *The Dramatic Mirror*, and in a form specially designed for distribution. Lee Shubert was then invited to voice the views of the managers, and naturally was quoted as expressing sundry dissenting views which only in part bore upon the subject. The Association, to avoid being misunderstood and possibly placed in a false light, has furnished *The Mirror* with a statement from its president, Francis Wilson, as follows:

The Actors' Equity Association is not too young to be misrepresented.

A reporter of a journal publishing a Sunday magazine, not satisfied with the statement, given to all the press simultaneously by authority of the association's council, saw fit to make a "story" of it, with the usual readable but unfair result.

The matter had to be sufficiently "saited" in order to extract a pungent managerial reply.

Of the "eight claims" stated as being those of the Actors' Equity Association, four have never even been considered by the association, to wit:

1. That many contracts made by managers bind the actor but do not bind the managers.

4. That managers should not require actors and actresses to be engaged through any particular theatrical agency.

5. That salaries should not be reduced because a play has made a hit on Broadway and is in for a long run.

8. That managers should pay Pullman fares for all actors on overnight journeys.

The other four claims are only half true, as stated:

2. That the half-salary clause for the weeks before Christmas and Easter is untrue, as stated:

3. That women members of the profession should not be forced to supply their own gowns.

5. That actors should receive some compensation during rehearsals.

7. That managers do not always give two weeks' notice in closing a season or discharging an actor.

Whether justified or not in his replies to the "eight claims," the Actors' Equity Association is eager to have Lee Shubert and all managers and actors know that those claims, as stated, are no part of the association's contention.

The Actors' Equity Association is not per se a labor union, and it never will become one unless, which is not likely, it grants injustice on the part of managers compels it to ally itself with organized labor.

When the association shall have completed what it regards as an equitable contract between manager and actor, it hopes for a conference with managers or their representatives for a discussion of the subject pro and con.

The association aims to be a court to which not only actors, but managers, may appeal with confidence that their claims will be impartially adjudicated.

It seeks the assistance, the co-operation, not the opposition, of all actors and managers.

The Actors' Equity Association aims not at revolution, but restoration.

Making haste slowly, considering carefully its every step, it has formulated the following as the salient points for equitable adjustment:

(a) The "Two Weeks" Clause.

From time immemorial this clause has been a part of all theatrical contracts and all verbal agreements between manager and actor.

If a manager wishes to close his season or to dismiss an actor, or an actor wishes to leave a manager, then (unless otherwise stipulated) "two weeks' notice" either way is given.

It is fair both to manager and actor, and it obtains to-day in the contracts of a majority of the reputable managers of America. Within the past five years, however, this time-honored equity has been increasingly violated, and three, two and one day notice of dismissal has been given by managers whose financial resources are unquestioned.

The injustice of this may be brought home to the manager if he will try to realize what his consternation would be if an actor were to give him three, two or one day notice of the intention to quit.

Irresponsible actors, like irresponsible managers, have even gone so far as to take "French leave," with no notice at all.

(b) Payment for Rehearsals.

It would be unfair to a manager to exact payment for a reasonable number of rehearsals. Mr. Shubert, who has replied to the "eight claims," has named "three or four weeks" as the usual, necessary "rehearsal" period, and the association is in accord with him and it feels that five or six weeks would

be equitable as a necessary rehearsal period, without pay to the actor, for a musical or spectacular production.

Beyond the rehearsal periods named, the association feels that it would be inequitable to expect the actor to go without compensation, and it asks for him the assurance of a half week's engagement for every additional week of rehearsal, or pay equivalent thereto.

(c) Suitability of an Actor for a Part.

Both actors and managers should be able to decide at the end of the first week's rehearsals whether or not the part suits the actor or the actor suits the part.

As a matter of equity, then, each should have the right to terminate the contract, with or without cause, during or at the end of the first week's rehearsals.

(d) Half-Salary for Week Before Christmas and for Holy Week.

These weeks are often so unprofitable that managers should have the privilege of closing, in which case the actor should receive no pay. If, however, managers should decide to play, it would be inequitable to force half-salaries upon actors. Besides, the tendency to manufacture excuses for half-salaries is growing, and some managers' contracts now read: "Half-salaries two weeks before Christmas and two weeks before Easter."

One contract reads:

"The first two weeks of the season shall be regarded as rehearsal weeks and no compensation shall be made therefor."

(e) Actresses' Costumes.

Women of the stage set the fashion in dresses for their unprofessional sisters. A stylishly dressed actress is a more powerful attraction than beautiful scenery. A manager has no more reason to ask an actress to pay for her costumes than to pay for the scenery. Both are legitimate managerial outlays, and a majority of the leading American managers meet it.

Allusion is not made to the more prominent actresses who receive large salaries and a share of the profit, for usually that share comes only after the deduction of expenses, costumes being charged as such. The injustice of making actresses provide costumes falls heavily upon the one hundred and fifty dollar, one hundred dollar, eighty dollar, sixty dollar, and fifty dollar per week actress who, in the all-too-brief season of employment, cannot afford it.

Instances are not few of actresses of the above calibers expending hundreds of dollars on costumes for a play that lasted but three nights or a week!

It is to be remembered that the salaries of actors do not, as in other professions and businesses, continue the year round; that a season of employment is often less than twenty-five weeks, so that the yearly income of an actor or actress receiving \$60 or \$75 per week is cut to less than half what it would be were the employment continuous.

It is toward the solution of broad questions of equity as between actor and manager that the Association is bending its sincere energy, and not to the consideration of petty or inane matters such as "Pullman car fares" and specific "theatrical employment bureaus," and it repeats its desire for the assistance and co-operation of all managers and actors having a sense of equity and justice and a real respect for their callings.

FRANCIS WILSON, President.
Actors' Equity Association.

PLAYERS CLUB GETS LIBRARY

By the will of Katherine Bouteau Wood, who was one of the chief assistant editors of the *Century Dictionary*, the Players' Club, 16 Gramercy Park, has been bequeathed a dramatic library which the donor had received from William Bispham. The gift to the Players follows the direction of Mr. Bispham's will when Miss Wood died. A bequest of jewelry and \$800 was made to the Sisterhood of St. Mary, Peekskill, for the purchase of a gold chalice in memory of Mr. Bispham.

REALISM AND THE DRINKING CUP

The sight of sanitary individual drinking cups with a wall stand such as we see in railroad depots and theater lobbies, on the stage in a Belasco production last season, was a bit of up-to-date realism noticed by many sharp-eyed New Yorkers. The outfit used by Belasco was the standard set manufactured by the Individual Drinking Cup Company of New York. They provide individual paper cups lined with a hardening substance, making a satisfactory substitute for the ordinary glass at considerably less expense to the theater manager. In many States the laws now make individual cups a necessity; in others, their use gives a distinctive, pleasing touch.

WILLIAM FAVERSHAM'S PLANS

Although William Faversham will not return from England until Sept. 7, the company which is to appear with him in *Julius Caesar* will begin rehearsals Aug. 25. Herbert Belmore, a brother of Lionel Belmore, who was with the company last year, will be in charge. Mr. Faversham plans to open Sept. 15 in Erie, making a flying trip to the

Pacific Coast and back, rehearsing then for the new productions. As most persons have guessed who have followed his progress, he expects to build up a repertoire that he can use for years after year, in much the same manner as Sothern and Marlowe.

The week of Dec. 29 he plans to put on *Othello* and *Romeo and Juliet* in Toronto at the Royal Alexandra Theater, and from that time on for the rest of the season he will play the three Shakespearean dramas in rotation. Julie Opp will play *Amelia* in *Othello* and *Lady Capulet* in *Romeo and Juliet*. She will continue as *Portia* in *Julius Caesar*. Cecilia Loftus, who is to play *Juliet* and *Desdemona*, is now in England, where she is to have a conference with Mr. Faversham. There will be no part for her in *Julius Caesar*. R. D. McLean, who played Brutus finally last Spring in Mr. Faversham's company, will have that role again, and he will play the title-role in *Othello*. L. L. Gallagher is to be the company manager.

PLAY FOR LOPOUKOWA

Dancer May Be Featured as Actress Under Management of Moroso

When Oliver Moroso comes East next week he will sit in at a conference which will determine whether Lydia Lopoukowa will act under his management this year. As announced recently, the graceful little dancer has dramatic ambitions, and she has parted company with *The Lady of the Slipper*, in which she appeared last season. Both John Cort and Oliver Moroso are desirous of finding a play that will suit her. Miss Lopoukowa herself, it is said, would rather like to play *Hannele* or *A Doll's House*, but the managers would like to find dramas more likely to be popular and more likely to have ingenue parts. Mr. Moroso has two plays that might be suitable. One of them is by a well-known woman magazine writer.

MRS. BUTTERFIELD DIES

Fortune of \$3,000,000 Released—Actress-Nieces Beneficiaries

Mrs. Julia Lorillard Butterfield, widow of Gen. Daniel Butterfield, who died recently, was laid to rest in the family mausoleum at Coldspings-on-the-Hudson, by the side of her two sons, who both died more than forty years ago. Mrs. Butterfield was ninety-two years old, and her death releases property valued at \$3,000,000, for which she was trustee under the will of her first husband, Frederick F. James, who died in 1884.

This will, because of its peculiar provisions, resulted in a tangle which shut out the original six heirs, all of whom have long since died, from enjoying its benefits.

The fortunes left her by her two husbands will now go back to the respective James and Butterfield families. Two of the heirs to the latter estate are General Butterfield's favorite niece, Millie Butterfield, a well-known member of the theatrical profession, to which also originally belonged the late deceased.

Miss Butterfield, during her long life, never missed the annual fair of the Actors' Society, to which, among others, she was a generous contributor.

"THE LEOPARD'S SPOTS"

Thomas Dixon's latest play, a dramatization of his novel, *The Leopard's Spots*, has gone into rehearsal at Unity Hall, under the direction of Bartley Cushing. As in previous cases, Mr. Dixon will manage the play himself. It is said to be a powerful drama with all the force of the book and a good deal more. Rehearsals for *The Sins of the Father* are also under way. In the cast will be Mrs. Charles G. Craig, William Balfour, J. W. Crowell, Louise Corbin, Jane Houston, and Earl Yeadaker.

PLAY CONTEST CLOSES

On Friday the Winthrop Ames \$10,000 play contest came to an end, with something like 3,200 manuscripts at the Little Theater. Because of the regulation that any play postmarked Aug. 15 would be accepted, there is still the possibility of a few coming in from the Far West, and no definite figures can be given out. And until the final award is made it will be impossible to determine whether the majority of the manuscripts came from well-known authors, unknown, men, or women. All plays are submitted under a pseudonym, and they will be weeded out and turned over to the three judges, Mr. Ames, Adolph Krauber, and Augustus Thomas. It is not likely that a decision will be reached until some time in September at the earliest. It was a surprise to find that of all the manuscripts turned in, only five per cent. had to be returned because they were not typewritten or failed in other ways to meet the conditions. Any number of freak letters were received, but very few freak plays.

"SILVER KING" REVIVAL

Among the interesting announcements is the revival of Henry Arthur Jones's famous



Are a Part of the Equipment of Every Theatre To-day

Jas. A. Higler, Manager Majestic Theatre, Milwaukee, says: "In reference to the merit of your individual drinking cup service, wish to state that it has always been satisfactory. Sold us, at once, 10,000 drinking cups and oblige."

You can sell them through our slot machines and make money, or pass them in our handsome, light trays, holding 15 cups, and make friends. Appreciated either way by the better class of patrons. Write for information. Orders promptly filled.

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play, *The Silver King*. William Corbett has secured the exclusive producing rights for the United States and Canada. Jessie Lee has been selected for the part of Nellie Denver, and that charming child actress, little Viva Brown, will be the Cleo Denver. Mr. Corbett will be the Wilfred Denver. An elaborate production is now being built for the revival. The production is booked over the Stair and Haylin circuit for forty weeks and will open at the Grand Opera House, Toronto, Aug. 25.

EDNA AND HARRY ANDREWS DIVORCE

Suit for divorce has been instituted, through Herman L. Roth, attorney, by Edna Earl Andrews against Harry Andrews, stage director for the Columbia Players, Washington, D. C., with application for \$25 a week alimony and counsel fees.

MISS CHEATHAM HONORED IN BERLIN

Kitty Cheatham on July 25, by special invitation, appeared before the faculty of the University of Berlin, an honor rarely accorded to Americans. In consequence of this she was requested to appear on the public stage in three performances.

Miss Cheatham is a well-known authority on children's music and negro melodies. Her American season will open in October, as planned. The report that she will appear in vaudeville is unfounded. Her performances will be given as before, on the concert stage.

SINGER WEDS VENERABLE STATESMAN

Alice Jane Roberta, an American concert singer, was married quietly in Paris, Aug. 7, to Colonel John B. Weaver, aged seventy-seven, of Buffalo, former member of Congress and Republican leader, Commissioner of Immigration of the Port of New York from 1890 to 1895. He once ran against Grover Cleveland for sheriff of Erie County, but was defeated.

GALLEGER-CHAPMAN WEDDING

Leonard L. Galleger and Marian Chapman, both prominent theatrically, are spending their honeymoon at the Waldorf, because the bridegroom is detained in town, busy with William Faversham's production of *Julius Caesar*. Mr. Galleger, who is manager for Faversham, and was formerly with Margaret Anglin in the same capacity, and Miss Chapman were married last week in Jersey City, with Jane Marbury, the Zoo of Little Women, as the sole attendant. Miss Chapman has played in ingenue roles, appearing in *The Pit*, *The Brass Bowl*, *The Man of the Hour*, *Billy*, and *Mother*.

ZALLAH WILL DANCE AGAIN

Zallah Weeks, well known on the burlesque stage as Zallah, a Turkish dancer, is recovering from a recent operation for serious internal trouble, and it is expected will be back on the stage this season. Zallah is now at the Hotel Kernan, Baltimore, where she was removed after the operation was performed at the Union Protestant Infirmary, that city.

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The beautiful New White Theatre at McKeesport, Pa., is offered at an extremely low price.

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HOPKINS SELLS PLAY

Manager Disposes of Rights in "The Poor Little Rich Girl"

When *The Poor Little Rich Girl* begins its tour at the Grand Opera House Sept. 29 it will be under the management of Klaw and Erlanger. Arthur L. Hopkins sold his interest last week in the successful Eleanor Gates play, the reason being that he and Dr. Creamer, his partner in the Creamer-Hopkins Company, which produced the play, did not wish to be associated in the future. Dr. Creamer has meanwhile formed a theatrical firm with Wilfred Buckland as his partner, but there seems to be doubt as to whether the Tammany politician will continue longer in the business.

A story has been circulated that the separation with Mr. Hopkins came because the latter had shown an inclination to book with the Shuberts. The break came when Mr. Hopkins was in Europe and Tarkington Baker, his general manager, was in charge of the office. Before Mr. Hopkins went abroad bookings had been secured from Klaw and Erlanger. Mr. Baker says that soon after Mr. Hopkins sold Dr. Creamer came into the office, declaring that he was not satisfied with the bookings. He asked Mr. Baker to find out what bookings the Shuberts would give. Mr. Baker protested, he says, but finally went to the Shuberts' offices, stating emphatically that he came there as a personal representative of Dr. Creamer and not as a representative of the firm. The Shuberts then asked Dr. Creamer to come down to their office, and when he arrived Mr. Baker departed. The latter says that he knows nothing more of any dealings with the Shuberts.

Arthur Hopkins will continue, of course, as a producer. Late in September he will put on a big production of *Evangeline*, with Edna Goodrich in the title-role. A new play by Eleanor Gates, a play by Honoria Berger and a play by Rachel Crothers will follow.

CORT WON'T SELL

Refuses Offer to Let Go of the Vaudeville Combinations He Has Formed

It is admitted in the office of John Cort that he has received offers from the United Booking Offices to buy out the vaudeville acts he has under contract. The success of Eva Tanguay at the head of an independent company has demonstrated the possibilities of such organizations when playing regular theaters, and consequently the headliners whom Cort has selected to head his companies are formidable competitors. He now has under contract Anna Held, Lillian Russell, Ching Ling Foo, George Beban, Andrew Mack, and William Farnham.

Mr. Cort, it is said in his office, has received a princely offer to turn over these contracts to the United Booking Offices, but he has refused. He announces that these headliners will go out under his own management, and they will play not only the West but the South, and may perhaps invade the East. Anna Held will open at Richmond the latter part of September and swing out over the Southern circuit and up to Denver.

A WALTER-LONDON PLAY?

Playwright and Novelist May Join Forces for a Drama with "Punch"

Eugene Walter and Jack London are said to be working on a play which will be produced this season. It is not an adaptation of any of the novelist's stories, but a new theme which he proposed to Walter. The playwright, when asked about it the other day, admitted that he had been in correspondence with London, but said that what he was thinking of more than the play was the fun of working with the novelist. "We're built on about the same lines," said Walter. "And the play would certainly have punch. There wouldn't be any trouble selling it, not with the managers hanging around the way they are now begging for plays."

EXPLOSION IN REHEARSAL

Bruce McRae, Virginia Pearson and Jane Grey Injured While Photographing Scenes

While photographing scenes from Edgar Selwyn's latest play, *Nearly Married*, at the Gaiety Theater, this city, last Sunday, after a dress rehearsal, an explosion occurred which, though of no very serious consequences, caused painful injuries to three prominent players, and did some damage to the house.

It appears that during an exposure a package of flash powder was ignited by a spark from the flash-pan, after nearly two hours of photographing had been going on without unusual incidents. In consequence of the accident, Bruce McRae, the leading man, had a gash on his lower jaw, which the surgeon, Doctor Wright, summoned from the Flower Hospital, attributed to a piece of flying glass; Virginia Pearson was burned on the leg, near the knee, and Jane Grey received a cut on the right hand. None of the patients were removed to the hospital; and, when the firemen arrived, the flames had already been extinguished. Some of the stage decorations had been burned, the two first rows of orchestra chairs were scarred and broken, and the walls about the proscenium scorched and damaged.

ADELE RITCHIE'S NEIGHBORS

Adele Ritchie's talking machine was seized last week by Sheriff Finnegan of Greenwich, Conn., because of a bill for \$50

which Charles Fleming, an across-the-road neighbor, alleges she owes him. Fleming claims the debt arose out of the sale of plays by him to the actress wife of Charles Nelson Bell. The case will be heard next month in the Connecticut courts.

DEFACEMENT BY "ADS."

Commission Recommends Censorship to Suppress Objectionable Signs

Recommending the prohibition of all outdoor advertising in the vicinity of parks, public buildings, etc.; the suppression of objectionable advertising by censorship and the regulation on artistic or aesthetic grounds of the appearance of such advertisements, is the report of the Billboard Advertising Commission appointed last November by Mayor Gaynor.

To realize his recommendation, the Commission suggests the following amendment to the Constitution: "The promotion of beauty shall be deemed a public purpose, and any legislative authority having power to promote the public welfare may exercise such power to promote beauty in any matter or locality subject to its jurisdiction. Private property exposed to public view shall be subject to such power."

STARS IN ONE-NIGHT STANDS

Combination of Gertrude Hoffmann, Lady Constance and Polaire Will Cover Big Territory

A great deal of curiosity has been evidenced as to what cities Morris Gest would select for the three-star combination which he is to send on tour this Fall. It seems that he has decided it would be best for the more or less volcanic company, made up of Gertrude Hoffmann, Lady Constance Richardson, and Polaire, to keep moving, and so he has arranged a long series of one-night stands, with only a stop now and then when conditions make it necessary.

The tour will start at Allentown, Pa., on Sept. 23, and continue until the last of March. In those months the company will travel up and down this fair land of ours, dipping into the South, swinging back into New England, then out to the Coast, etc. Week stands will be played in Boston, Philadelphia, Montreal, Detroit, Toronto and Pittsburgh.

LOBBY ROW RESULTS SERIOUSLY

A fight that started at midnight Friday in the lobby of the Jardin de Danse, when ticket-taker Edward Maher refused to admit a party of men, resulted in a fight that may cost Matt McGrath, the Olympic athlete, the loss of an eye. McGrath, who is a city policeman at present of duty, is employed at the roof-garden as a special officer. In the attempt to eject the roisterers McGrath was jabbed in the right eye by a cane and injured so that the hospital surgeon declared he may lose the sight of that optic. Five men, three of whom claimed to be brokers, were placed under arrest.

BRONX THEATER OPENS NEXT WEEK

When the Bronx Opera House, erected by Coban and Harris and A. H. Woods, opens a week from Saturday night, it will inaugurate a season of Broadway plays at popular prices. The opening attraction will be *Fine Feathers*, with Wilton Lackey, Robert Edeson and the other stars of the cast, with the scale of prices at twenty-five cents to a dollar, and bargain matinees on Wednesday at twenty-five and fifty cents.

BERLIN PIANIST COMING HERE

Frank Damrosch, director of the New York Institute of Musical Art announces by cable from Berlin that he has signed a contract with Michael Seedorf, the Berlin pianist, to come to America next Fall. Mr. Damrosch is expected back soon from his trip abroad, undertaken in behalf of the New York Institute.

DATES AHEAD

(Received too late for classification.)

BERNARD, SAM (A. H. Woods): Boston, Mass., Aug. 25—Indefinite.

BROUGH, LAWRENCE: Montreal, Can., Sept. 6.

EVERYWOMAN (Henry W. Savage): Victoria, B. C., Can., Sept. 1-3, Bellingham, Wash., 4, Tacoma 5, 6.

FINE FEATHERS (Eastern: H. H. France): Middletown, Conn., Sept. 1, Torrington 2, Whinsted 3.

FINE FEATHERS (Southern: H. H. France): Lebanon, Pa., Sept. 1, Haslet 2, Danville 3.

FINE FEATHERS (Western: H. H. France): Denver, Colo., Sept. 1, Chicago Junction, O., 2, Bucyrus 3.

HAYER, LUCY, PLAYERS: Aurora, Neb., 25-30, Massena, Ia., Sept. 1-4.

KISS ME QUICK (Philip Bartholomew): New York City Aug. 26—Indefinite.

LIFE'S SHOP STAFF (Silvers and Friend): Auburn, N. Y., 21, Newark 22, Medina 23.

Niagara Falls 20, Albion 20, Perry 27, Warren 25, Le Roy 29, Bath 30, Corning 29, Seneca Falls 20, Hornell 2, Owego 4, Greene 5.

PRIMROSE AND DOCKSTADER'S MINSTRELS (Earl Burgess): Hanover, Pa., 30, Harrisburg 21, York 22, Lancaster 23, Scranton 26, Pittston 26, Wilkes-Barre 27, Williamsport 28, Huntington 29, Johnstown 30.

SEVEN KEYS TO BALDFATE (Cohan and Harris): New Haven, Conn., Sept. 4-6.

STOP THEF (Cohan and Harris): Montreal, Can., Sept. 20.

WHERE IGNORANCE IS BLISS (H. G. Flack): Long Branch, N. J., 22, 23, New York City 28—Indefinite.

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VAUDEVILLE



Frank Keenan Produces Strong Playlet, "The Get-a-Way," while the *Pinafore* Kiddies Win out in Tabloid Opera

WHEN Frank Keenan unearthed *The Get-a-Way*, by Dennis J. Shea, he discovered a dramatic playlet with grip and sympathetic appeal. Moreover, he secured a perfect little cast to interpret it. The *Get-a-Way* is interest compelling in itself, but it gains added strength from its excellent acting. It is safe to credit Mr. Shea with contributing the most consistently good dramatic act of the Summer months.

Sadie Bridges is a lady crook, "the slickest in the business." She turns her last trick just before her daughter comes from boarding school. The daughter has known her as a traveling saleswoman, and the mother intends to shield the girl from a knowledge of the past. The daughter arrives and the two are preparing to depart for Europe, when Slattery, from the Central Office, appears. Slattery is a plain clothes man—without a black mustache or a big cigar. A more or less kind heart beats beneath his Central Office badge.

However, the detective has set his heart upon capturing the persons who pulled off a big robbery. He suspects Sadie, who pleads with him. He threatens to tell the daughter unless she discloses everything. The mother relates the story of her unhappy life, but the officer is relentless. He orders her to come with him to headquarters. The woman is desperate, as her daughter's happiness wavers in the balance.

At that moment the girl—innocent and smiling—enters and extends her hand to the detective. The mother tries to mask her breaking heart beneath a smile. The officer pauses in doubt and then takes the slim little hand in his own. So he goes alone, and Sadie, with the future once more bright, clasps her daughter in her arms.

The playlet loses in its brief telling. Isabelle Sherman plays Sadie with convincing sincerity. It is a difficult role, but it is admirably depicted. Ruth Findlay is daintily pretty as the daughter. Miss Findlay



MAURICE AND FLORENCE WALTON,
Coming to Colonial Theater in New Act.

There is a certain attractive quality—a soothing picturesqueness—in the Spanish offering of Matilde and Elvira, seen last week at the Fifth Avenue. The two are Castilians, and they dance with natural and spirited grace. Their hat and castanet dances are done very entertainingly.

Harry Linton and Anita Laurence also appeared at the Fifth Avenue. Their act went over nicely, and the two are capable of holding their own on the big time. Mr. Linton portrays a vaudeville performer suddenly deserted by his partner, while Miss Laurence, who somewhat suggests Isabell D'Armond, poses as an amateur aspirant for the vacancy. The idea isn't new, of course, but it is well worked out in a smooth running turn.

Seymour Felix and Amelia Caire made their farewell vaudeville appearances at the Fifth Avenue. Miss Caire's imitation of Billie Burke is the best thing about the present offering. The Three Bartons introduce some unusual acrobatic feats of strength. The Five Armanis have an attractive operatic singing act. They adhere to ensemble singing and avoid solos—itself something of a relief. The soprano's voice is of a rather appealing quality. J. Francis Dooley and Corinne Sayles appear in songs and patter. Miss Sayles serves as a sort of continually laughing audience for Mr. Dooley, who is a comedian of the work-out-in-the-audience unconventional T. Roy Barnes type. Barnes is head and shoulders above Dooley—in physique, at least—while Dooley is broader—in methods, anyway.

Down at the Union Square the customers—as Al Jolson would say—encountered quite a few newcomers this week—quite a few. The *Pinafore* Kiddies, numbering about twenty-five children, sang a tabloid version of Gilbert and Sullivan's *Pinafore* in a very business-like way, and won a rousing hit.

It is really surprising how well the kiddies sing the comic opera and the confident way the chorus works. Of course, it's rather unconventional to see a diminutive captain give advice to his equally small daughter, or to watch the do-or-die way the sailor hero makes love. But the whole thing is cute, entertaining, and amazingly well done.

Arthur Harris is the quintessence of nonchalance as Captain Corcoran, while Gladys Smith as his daughter, Jerome Tobin as Rackstraw, Master Nelson as Sir Joseph, and Florence Mascott as Little Buttercup, each win hits of their own. The chorus "ladies" can give points to most of the blase beauties who gaze over the footlights in the grown-up theaters.

Hines and Fox captured the hit of the bill in their piano-patterlogue. They are rag players and singers, with an individuality and personality that wins out. Hines succeeds in putting over an exaggeratedly effeminate characterization of Percy as a fireman. This sort of thing has been terribly overdone, but Hines gets away with it.

Eva Taylor introduces Lawrence Grattan's tabloid farce, *After the Wedding*, depicting the mix-ups which engulf two newly married couples. The skit has decided possibilities, but needs condensation, eliminating some of the in-and-out door action. Through duplication, this loses value. But even as first shown the sketch was amusing, and it will undoubtedly improve. Charles S. Abbe and Bessie Lee, who appear with Miss Taylor and Mr. Grattan in the skit, do effective work in a broad, farcical way.

Charles L. Warren presented Porter Emerson Browne's playlet, *A Hero*, at the Union Square for its initial performances. It is a noisy sort of thing, showing how the slangy Spider McCann tries to make a young man appear heroic in the eyes of Hortense Stuyvesant. Spider is one of those comedy characters who talks about silk stockings and swallows a glass of whiskey at one gulp. Mr. Browne evidently thinks that any sort of slang is funny. Slang can be written humorously. One view of *A Hero* leads us to think that Mr. Browne needs first Ade.

Melville Ellis was at the Union Square on Monday afternoon with a box party, which included Nora Bayes. While the "first time here" acts were being disclosed, the main interest of the matinee centered in the expressions which flitted across Mr. Ellis's face.

FREDERICK JAMES SMITH.



RODALIND COGHLAN,
Touring the Orpheum Circuit.

makes the role more than an ingénue characterization. It has a genuinely sympathetic note. Joseph Greene portrays Slattery with strength and naturalness. A slight part of a crook is well handled by William McChrystal.

Mr. Shea has been unusually successful in his dialogue. The sketch might be trimmed of its reference to "taking the cyanide route," and it might be given a better setting than it had at the Fifth Avenue Theater last week. But nothing can detract from the sustained interest or the strength of the final moment. The *Get-a-Way* goes home.



MISS SIBYL BRENNAN,
Now at Union Square with James Diamond.



W. L. ABINGDON,
Scoring in West in Tense Playlet.



CATHRINE COUNTISS,
To Tour Orpheum Circuit.



BLANCHE WALSH,
Playing on Pacific Coast.



EDWARD ABELES,
Clever Comedian in Vaudeville.

IN THE VAUDEVILLE WORLD

Ethel Levey Returns to America—Valerie Bergere's Repertoire—Preparing for New Season

BY WALTER J. KINGSLEY.

Ethel Levey, the international star, has been chosen by B. F. Keith to open the vaudeville season at the Colonial on Labor Day. Miss Levey will play but one week in America, for which she will receive a salary more than thrice as large as was ever placed in her pay envelope before. Miss Levey will bring her little daughter, George, to New York. In a cable to "Eddie" Darling, who books the Keith houses, Miss Levey said in closing the engagement:

"I will play one week to show some people that I am really a great success and that London has not starred me for nothing."

It has been evident throughout that Miss Levey wished to appear at the Colonial as a matter of personal pride as well as of a princely salary. Her tremendous triumph at the London Hippodrome in Hull, England, has made her anxious to give Broadway a taste of her quality. She will have half an hour at the Colonial, and every one who has seen her in London expects her to be a riot. "Eddie" Darling says:

"It is incredible to what an extent Miss Levey has improved. New York will see a great artist. I am more than sorry that we are to have but one week of her time. She returns to London directly after her engagement at the Colonial."

Anna Held was a frost in London vaudeville. She died a lonesome death and flounced back to Paris in a tantrum. However, Miss Held at the head of a musical company has few equals and no superiors. In vaudeville she is a lost babe in the woods. The two-a-day requires the goods.

Sam Tauber is hard at work with a staff of assistants getting the Colonial in shape for its opening on Labor Day. The fact that Sam remains at the classiest vaudeville house in America indicates what the owners of the Colonial thought of his management. Manager Tauber is young, ambitious, and alert, and has no idea that he wrote show business. He ought to go a long way in vaudeville.

Benedict Blatt has the Bushwick all tuned up for the big vaudeville opening on Aug. 25. "Benny" is the first Keith manager to open his doors on the old Williams circuit.

The Palace Theater will present an astounding array of talent during the coming vaudeville season.

Valerie Bergere is going to play a repertoire in vaudeville. She will open at the Bushwick on the 25th in her tabloid version of Carmen, and the next week she will present an entirely new sketch at the same house, entitled Judgment. This is a dramatic playlet by Victor H. Smalley, and is said to have a powerful punch. Carmen and Judgment will require two unusually strong supporting companies. Miss Bergere is intensely ambitious and her brilliant offerings to the current vaudeville stage are something to be very grateful for. It may be noted, by the way, that Miss Bergere has a tremendous personal following that makes itself felt at the box-office wherever she plays.

Maurice and Walton are to play a long engagement at the Colonial, starting late in September. They are guaranteed a month's time and if they do as well as expected the engagement will be made in-

definite. The routine of dances to be shown by Maurice and Walton will be entirely new each week. They have already worked out a dancing repertoire that will enable them to play eight weeks without any repeats. The tremendous variety of tango steps goes a long way to make this possible. George Hepburn Wilson, maître de danse at Aeolian Hall, has secured the co-operation of Maurice and Walton in standardizing the tango. As it is now, there is no uniformity about the dance and the pupils of different teachers are unable to dance together. Professor Wilson is the head of a movement to standardize the tango and effect an organization of its devotees. The aristocrats who throng the Wilson studios in Aeolian Hall are enthusiastic over the idea, and this fact has determined Maurice and Walton to aid in the work of standardizing the delightfully intricate movement.

M. Shea, the vaudeville magnate of Buffalo and Toronto, owns the finest building site at Manhattan Beach. He has half a dozen front lots on the ocean, taking in both corners.

Marshall P. Wilder plays the Atlantic City boardwalk in front of Louis Wesley's Savoy daily. Wilder is one of the attractions of Atlantic City, with his dog and mirror-lined rolling chair, which shows him the gaping crowd behind him when he has passed by.

Seymour Brown is getting a whole lot of time for The Bachelor's Dinner, and he deserves it. The act is one of the best of the kind ever offered and Brown himself is revealed as a consummate comedian. Brown was patient and plucky during the trying weeks when he was showing the set, and now that it is "over" he is entitled to the heartiest kind of congratulations.

RANSOME HAS NEW ACT

John Ransome, the popular comedian and creator of the brewer in The Prince of Pilsen, will soon be seen in vaudeville with a new monologue by Vincent Bryan. Ransome is one of the best German dialect comedians on the American stage and is as well known in vaudeville as behind the legitimate footlights. Among his successes, besides The Prince of Pilsen, were appearances in The Isle of Bong Bong, with Florence May Smith; The Hurdy-Gurdy Girl, and The Flirting Princess.

EVA DAVENPORT IN VAUDEVILLE

Eva Davenport will appear this season in a new sketch by Edgar Allan Woolf. It will be Miss Davenport's first appearance in vaudeville in a playlet.

BECK AND ALBEE SIGN MME. YAW

A notable vaudeville coup was successfully managed by Martin Beck and E. F. Albee when Ellen Beach Yaw, the famous diva, was captured for vaudeville. Madame Yaw will tour the Keith and Orpheum houses, opening probably in New York in October.

FIFTEEN WEEKS FOR MARIE DRESSLER

Marie Dressler will play fifteen weeks in vaudeville, opening at Keith's Hippodrome, in Cleveland, next Monday. Miss Dressler will leave vaudeville during the holidays to appear in a Shubert production.

"THE REDHEADS" COMING Jesse L. Lasky's Newest Offering. Featuring James Carson, Opens on Sept 1

The Jesse L. Lasky company has started rehearsals with a pretentious new musical act, The Redheads, in which James Carson, last seen in The Red Petticoat, is to be featured. But more important still, perhaps, is the announcement that all the young women in the act will be—at least a shade or two more than auburn-haired. The scene of The Redheads is laid in a cloak and suit house, and Mr. Lasky promises some striking novelties in the way of up-to-the-minute feminine gowns. In support of Mr. Carson will be Dorothy Sadler.

The book of The Redheads is the work of William Le Barron, while the music is by Robert Hood Bowers. The act opens in Harrisburg on Sept. 1, and, after a two-week preliminary tour out of town, will play all the important New York houses.

The Redheads were captured for the Harrisburg Orpheum by Lawrence Schwab. The second Lasky production of the season, Clownland, will open in Harrisburg on Sept. 15. Clownland is a tabloid musical extravaganza with Babette and Henry Marshall, the song writer, featured in the cast.

ROSALIND COGHLAN IN WEST

Rosalind Coghlan, supported by Richard Pitman, will begin her tour of the Orpheum circuit on Aug. 24 in Edgar Allan Woolf's successful little comedy, The Obstinate Miss Granger. Her tour will last thirty-four weeks. The Obstinate Miss Granger was one of the popular hits of the last season in the East.

VICTOR MOORE BOOKED

Victor Moore will play in vaudeville, assisted by Emma Littlefield, until he commences rehearsals with a Cohan and Harris production. Mr. Moore is scheduled, according to rumor, to appear in a comedy by George M. Cohan on Jan. 5.

LINN RETURNS FROM LONDON

Ben Linn has closed a successful London engagement. He is returning and will open in a new single act, under the management of the Jesse L. Lasky Company, on Sept. 1.

THEODORE BENDIX ON THE COAST

Theodore Bendix, the composer and operatic conductor, is scoring solidly on the Pacific Coast with his "Bendix Ensemble Players." Mr. Bendix believes that the public is tiring of ragtime and that it

THEODORE BENDIX AND FREDERIC THOMPSON,

In front of the Orpheum Theater, Frisco, is longing for the best music. According to the Western critics, Mr. Bendix is proving the truth of his assertion with his renditions of selections by the great composers.

VIEWS, REVIEWS AND INTERVIEWS

Cissy—big pardon, Conella—Loftus, having finished her vaudeville season, has declared the interview season over. The American public is cold, cold, cold—means, continuing: "I do not like being interviewed, and we indulge the hope that may be, after all, the coldness she feels is really the atmospheric condition, supported by the cold cash which admirers have paid through the box-office. Under such conditions perhaps Miss Loftus disqualifies herself by her sense of humor from pleasure in the nummery to which William Faversham, as Hamlet, is to conduct her in her official position of Ophelia."

Sallie Fisher has written another "rag," Woman's inhumanity to the public makes countless millions mourn.

A very charming woman and talented author is Elisabeth Jordan, who wrote The Lady from Oklahoma, and then wrote a piece for the papers, in which she said she had written her last play for any place. As she has just written The Beauty Queen, which William A. Brady is to do for William L. Lyons, we find ourselves wondering what she is going to do with it, and what it really is.

"And after this season," concludes Ben Cox, "I am going to quit vaudeville and play the classics, such as Lady Macbeth. Which I take it as a kindly act to then give us warning."

My esteemed contemporary, The Star of London, finds his match in an attempt to review the vaudeville sketch of Taylor Graafland called The System. After wading through much American trash, the critic adds: " . . . and after the frame-up (meaning, I suppose, the iron door of the cell), the action dragged considerably." Of course, the critic has a perfect right to suppose a "frame-up" means an iron door, but why? Why not the contents of a banana on its native branch?

And now Mayme Remington has gone to London and billed herself as "the originator of rag time." I hope it's true. I have always wanted to know who was blame.

"There have been heavy gains in the ranks of vaudeville during the past season," observes a Western writer. True, quite true. But then there have been heavy losses to vaudeville as well. Mabel Arbuckle has deserted to musical comedy.

Only one man in 200 is over six feet tall is the startling intelligence conveyed by an editorial. This is a remarkable record. If true, but if reports along the Biallo are true, at least 207 out of 200 are short.

DIXIE HINKE.

NEW ACT FOR BYRON AND LANGDON

James Madison has just furnished Byron and Langdon, who have been appearing in The Duke Detective, with a new act. He is also furnishing new material for Wallie Brooks, who will appear again this season in Hiram and the Cahabon. The act will tour the Western Vaudeville Association.

"THE SULTAN'S FAVORITE" IN LONDON

Violet Black, who is appearing in Europe in Edgar Allan Woolf's playlet, in the Tube, is going to produce another piece by Mr. Woolf in London. Miss Black's new vehicle will be The Sultan's Favorite, in which Valerie Bergere appeared for a season in this country.

MOORE AND ELLIOTT: Fifth Ave., N. Y. C.
MOORE AND YOUNG: Maryland, Balt., Md.
MORAH AND WISER: Orph., Salt Lake City, U. S. 24-30.
MOHL BROTHERS, THREE: Shea's, Toronto, Can., Somer Park, Montreal, Can. 25-30.
MORELL, FRANK: Morrison's, Rockaway, N. Y.
MORTON, JAMES: Orph., St. Paul, Minn. 24-30.
MULLEN, AND COOGAN: Orph., Spokane, Wash. 24-30.
MULLAH AND STANLEY: Ottawa, Can. 25-30.
MURRAY, GENE, TRIO: Orph., Portland, Ore.
MUNSTY, EDNA: Maj., Milwaukee, Wis. 24-30.
MUSICAL LUNDS: Somer Park Montreal, Can. 25-30.
MYER, IRVINE, AND CO.: Orph., Harrisburg, Pa. 24-30.
MYRTLE AND DAISY: Orph., Altoona, Pa. 24-31, Johnstown, 25-30.
NAPIEROWSKA, MILLIE: Palais d'Etat, Brussels, Belgium, Sept. 1-30.
NASE, JULIA: Forrest Park, St. Louis, Mo., Bushwick, Brooklyn, N. Y. 24-30.
NAVIN AND REED: Keith's, Cleveland, Ohio. 24-30.
NICHOLAS, NELLIE: Orph., Minneapolis, Minn. 24-30.
NIKKO TROUPE: Forsythe, Atlanta, Ga.
NORTON AND NICHOLSON: Orph., Denver, Colo., Orph., Lincoln, Neb. 24-30.
NORWORTH JACK, AND CO.: Music Hall, Brighton Beach, N. Y. 25-30.
NUGENT, J. C.: Orph., Spokane, Wash. 25-30.
OAKLAND, WILL, OO: Fifth Ave., N. Y. C. 24-30.
ODAL, BILLY: Forsythe, Atlanta, Ga.
OGLIVY, IDA: Orph., Salt Lake City, U. S. 24-30.
OLCOTT, CHARLES: Maj., Milwaukee, Wis. 24-30.
OLYMPIA GIRLS: Orph., Seattle, Wash., Orph., Portland, Ore. 25-30.
OMMERAS, GLIDING: Shea's, Toronto, Can. 24-30.
OMMER SISTERS: Orph., Montreal, Can. 25-30.
ONEIL, NANCY, AND OO: Palais, Chicago, Ill., Maj., Milwaukee, Wis. 24-30.
ONEIL, DOC: Keith's, Boston, Mass. 24-30.
ORDWAY, LAURIE: Pantages, Denver, Colo.
ORDWAY'S ELEPHANTS: Orph., Los Angeles, Calif. 24-30.
OSWALD, ADEL: Forrest Park, St. Louis, Mo., Fontaine Ferry Park, Louisville, Ky. 24-30.
OSTMAN, SWAIN, TRIO: Orph., Salt Lake City, U. S. 24-30.
OXFORD TRIO: Keith's, Boston, Mass.
PAGE, HELEN, AND CO.: Shea's, Toronto, Can. 24-30.
PAKA TOOTS, AND CO.: Temple, Detroit, Mich., Temple, Rochester, N. Y. 24-30.
PARRILLO AND FRABBITO: East End Park, Memphis, Tenn.
PARRY, CHARLOTTE, AND CO.: Sherman-Grand, Calgary, Can. 24-30, Empire, Edmonton, Alta. 24-30, Orph., Boston, 24-30.
PARTY, CHARLOTTE: Orph., Winnipeg, Can.
PATRICKOLA, SIGNOR: Keith's, Phila., Pa. 24-30.
PAYTON, CORSE, OO: Morrison's, Rockaway Beach, N. Y. 24-30.
PEALSON AND GOLDIE: Henderson's, Coney Island, N. Y.
PEERS, THE: Keith's, Cleveland, Ohio. 24-30.
PERSIAN GARDENS: Orph., Duluth, Minn., Orph., St. Paul. 24-30.
PHINA AND OO: Orph., Oakland, Cal., Orph., Los Angeles. 24-30.
POEMS IN MARBLE (Paul Selden's): Fontaine Ferry Park, Louisville, Ky., Maj., Milwaukee, Wis. 24-30.
POLLOCK, MILLION, AND OO: Orph., 'Frisco, Cal., Oakland. 24-30, Los Angeles 31-Sept. 15.
PRUDIE AND DORIS: Forsythe, Atlanta, Ga.
PRUDIE, WILLIAM, QUARTETT: Proctor's, New York. 24-30.
PURPLE LADY: Orph., Montreal, Can. 24-30.
QUIGLEY BROTHERS: Forsythe, Atlanta, Ga., Orph., Jacksonville, Fla. 24-30.
RAFAYETTE'S NOVELTY: Maj., Chicago, Ill.
RAMSES, THE: Orph., 'Frisco, Cal., Orph., Oakland. 24-30.
RANDELL, THE: Maryland, Balt., Md.
RAVENSCROFF, CHARLOTTE: Orph., Portland, Ore.
RAYFAYETTE'S DOGS: Keith's, Cleveland, Ohio. 24-30.
REDFORD AND WINCHESTER: Orph., Portland, Ore.
REED BROTHERS: Shea's, Toronto, Can. 24-30.
REGALS, FOUR: Forsythe, Atlanta, Ga. 24-30.
REISNER AND GORES: Union Sq., N. Y. C., Bushwick, Brooklyn, N. Y. 24-30.
REINARD, ED. F.: Music Hall, Brighton Beach, N. Y.
RENO, H. GEORGE, AND OO: Bushwick, Brooklyn, N. Y. 24-30.
RICHARDS AND KYLE: Orph., Omaha, Neb. 24-30.
RILEY, EDDIE, AND O'NEIL TWINS: Wilson, Chicago, Ill. 18-20, Crown, Chicago, 21-24, National, Detroit, Mich. 24-31.
RIO AND NORMAN: Lowell, Mass. 24-30.
ROBINS: Orph., Oakland, Cal.
ROGERS, BILLY: Keith's, Phila., Pa.
ROGERS, WILL: Orph., 'Frisco, Cal., Orph., Oakland. 24-30.
ROLANDOW BROTHERS: Maryland, Balt., Md. 24-30.
ROMANO BROTHERS: Orph., Duluth, Minn., Orph., Minneapolis. 24-30.
ROMITA, RAOUAL AND CO.: Fifth Ave., N. Y. C. 24-30.
ROONEY AND BENT: Orph., Los Angeles, Cal.
ROSA, MILLIE, DELLA, AND MARCELLO: Orph., Minneapolis, Minn. 24-30.
ROSAIRE, THE: Bijou, Bay City, Mich. 17-20, Jeffers, Saginaw, 21-22, Temple, Detroit, Mich. 24-30.
ROSE'S DOGS: Maryland, Balt., Md.
RUEGGER, ELsie: Orph., Seattle, Wash., Orph., Portland, Ore. 24-30.
RUSSELL, FLYING: Bushwick, Brooklyn, N. Y. 24-30.
SABEL, JOSEPHINE: Forrest Park Highlands, St. Louis, Mo. 24-30.
SALVATOR: Forrest Park Highlands, St. Louis, Mo. 24-30.
SAVIER, JOAN, AND WALLACE McCUTCHEON: Jardin de Danse, N. Y. C.—Indicates.
SCOTT, AGNES, AND HENRY KNABE: Palace, Chicago, Ill.
SEARS, SELDA, AND CO.: Orph., Denver, Colo., Orph., Lincoln, Neb. 24-30.
SEATON, BILLIE: Orph., St. Paul, Minn., Orph., Sioux City, Ia. 24-30.
SELDOM'S VENUS: Palace, Chicago, Ill. 24-30.
SHIRMAN, VAN AND HYMAN: Forrest Park, St. Louis, Mo., Fontaine Ferry Park, Louisville, Ky. 24-30.
SHIRLEY, EVA, Victoria, N. Y. C.
SHOWALTER, EDNA: New Brighton, Brighton Beach, N. Y.
SHRINER AND RICHARDS: Shea's, Toronto, Can. 24-30.



McINTYRE AND HEATH, Leaving Vaudeville to Appear Again in "The Ham Tree."

Pictresses and Henry, San Francisco.

SIDNEY, Fifth Ave., N. Y. C.
SINN, WILLARD, OO: Orph., Richmond, Va. 24-30.
SKATERS BIJOUVE: Orph., Harrisburg, Va. 24-30.
SMITH, COOK AND BRANDON: Keith's, Phila., Pa.
SOCIETY GIRLS, FOUR: Empress, Seattle, Wash.
SONG BIRDS: Keith's, Phila., Pa. 24-30.
SONG REVUE: Keith's, Phila., Pa. 24-30.
SPENCER AND WILLIAMS: Fifth Ave., N. Y. C.
SPRAGUE AND McTHEISE: Somer Park, Montreal, Can.
SQUARING ACCOUNTS: Music Hall, Brighton Beach, N. Y., Maryland, Balt., Md. 24-30.
STANLEY, EDWARD AND TRIO: Bushwick, N. Y. 24-30.
STANLEY, THE: Maryland, Balt., Md. 24-30.
STEVENS, EDWIN AND OO: Temple, Detroit, Mich. 24-30.
SULLY FAMILY: Music Hall, Brighton Beach, N. Y., Maryland, Balt., Md. 24-30.
SUTTON AND CAPRIC: Gaiety, Toronto, Can., Lafayette, Buffalo, N. Y. 24-30.
SUTTON, MINTYRE AND SUTTON: Orph., Duluth, Minn., Orph., Winnipeg, Can. 24-30.
SWOB AND MACK: Orph., Duluth, Minn., Orph., Winona, Minn. 24-30.
TAYLOR, GRANVILLE, AND LAURA PIPPONT: Paladium, London, Eng., July 21—Indefinite.
THOMAS, HILDA AND HALL: Fontaine Ferry Park, Louisville, Ky., East End Park, Memphis, Tenn. 24-30.
THOMPSON, WILLIAM, AND CO.: Orph., 'Frisco, Cal. 24-30.
TIGHE, HARRY: Orph., Harrisburg, Pa. 24-30.
TINA, MILLIE: Orph., Des Moines, Ia. 24-30.
TRAINED NURSES: Orph., Salt Lake City, U. S. 24-30.
TRELLIS, THE: Maj., Milwaukee, Wis. 24-30.
TREVALLO, FOUNTAIN FERRY PARK, Louisville, Ky. 24-30.
TUCKER, SOPHIE: Keith's, Phila., Pa. 24-30.
TYPER, THEM: Orph., Utica, N. Y. 24-30.
VALERIO, ROSA, SEXTETTE: Orph., Los Angeles, Cal.
VAN BROTHERS: Shea's, Buffalo, N. Y. 24-30.
VAN, CHARLES AND FANNIE: Union Sq., N. Y. C. 24-30.
VANDERBILT AND MOORE: Orph., Richmond, Va. 24-30.
WALKER, CLIFFORD: Maj., Chicago, Ill. 24-30.
WALSH AND BENTLEY: Orph., Salt Lake City, U. S. 24-30.
WALSH, BLANCHE, AND CO.: Orph., Portland, Ore.
WARD AND CURREN: Keith's, Phila., Pa.
WATSON AND SANTOS: Orph., Salt Lake City, U. S. 24-30.



MARIE AND MARY McFARLAND, Now Offering an Admirable Vocal Act.

White, N. Y.

CHICAGO VAUDEVILLE

BY E. S. MEREDITH

The McFarland Sisters were headlined at the Majestic for the two performances Aug. 11. On Tuesday the singers disappeared from the bill, and topline honors were thereafter divided between Joe Welch and the Jack Wilson Trio. It seems that the singers were not satisfied with the Majestic orchestra and took the position that they must have a morning rehearsal or withdraw from the bill. Manager Glover permitted the ladies to adopt the latter course. Joe Welch was never a bigger hit. Although the announcement of his coming brought opposition from Hebrew organizations which are fighting the "stage Jew," officers of the organizations heard Mr. Welch Monday afternoon and went on record as hating him artistic in every sense of the word. It was the opening of the season for the Jack Wilson Trio, which now has Jack Boyle in Franklin Battie's place. Genaro and Bailey were well received.

McVicker's Theater also disappointed as to headliner last week. Gene Greene left Chicago suddenly to avoid a \$10,000 damage suit instituted by Virginia Elsie Tolman, who claims breach of promise. Greene is headed for Australia, where he opens shortly. He is accompanied by his school girl wife, whom he wed recently. Herman the Great replaced Greene.

Lilia Selbini was last week's feature at the Colonial, presenting three different acts—bicycle, trapeze band, and The Love's Bride. This is a very ambitious attorney on her part, and the act has been described in these words: "Mediocrity never made such a flash." Miss Selbini has a poor voice for either singing or talking, and her company seems to have been gathered together with the idea of holding down expenses.

Ground was broken last week at Post-third Street and Hills Avenue for a new theater, which will be a part of the Alfred Hamburger chain. Mr. Hamburger is also negotiating for a couple of West Side theaters.

Fred Linick, a brother of Adolph Linick, of Jones, Linick and Schaefer, has opened an agency mainly for picture-house entertainers and family vaudeville theater acts.

CURRENT BILLS

Union Square.—Victor Moore and Anna Littlefield, Arthur Hoops, Ruby Herman and company, James Diamond and Billie Brennan, John and Mae Burke, Leo Carillo, Hyman Adler, Chuck Riesner and Beatrice Gores, Frawley and Hunt, Three Stooges, Fifth Avenue.—Bernard Granville, Billie Oak and company, Walter Lew and company, Jack Gardner, Barrett and Sutton, Spencer and Williams, Moore and Elliott, Carmen Brazil, Bellinger and Raymond, Sidney.

Hannerson's.—Mrs. Evelyn Nease Thaw, Charles Ahern's company, Dainty Maria, Marian's Dogs, Bert Fitzgerald, Ace Beautiful, Eva Shirley, Hill and Sylvan, Martinetti and Sylvester, Gingras, James Dred, Bard and Snow.

Brighton Music Hall.—Gus Edwards' A Study in Rags, Ed. F. Beynard, Mrs. June Hughes and company, Olive Briscoe, Judding and Frances, Lillian Webb and company, Robert Emmett Keane, Hanlon and Clinton, Van and Schenck.

New Brighton.—Edna Showalter, George O'Houras, Nellie Eiting company, Polka Porter Maids, Linton and Lawrence, Johnnie Mowatt, Bud Fisher, Fanning, Williams and Segal, The Bards, Jim and Ollie Winters, Dare Brothers, Fox and Fazio Circus.

Henderson's.—Billy Gould and Belle Ashlyn, William Hawtrey and company, Florence Tempest, George Felix and Mary Girls, Musical Spillers, Rice, Billy and Scotti, Pielson and Goidis, Eddie Ward, Galy and Spilane.

"BETTY LEE" MAKES DEBUT

Mrs. Procter Welch, Syracuse Society Leader, Tries Out Act at Union Square

There is a little story behind the appearance of "Betty Lee" at Keith's Union Square Theater last week. "Betty Lee" is the stage name assumed by Mrs. Procter C. Welch, wife of the manager of the Oceana Hotel in Syracuse and prominent in Saline City society.

The news that Mrs. Welch had taken up a stage career created much talk in Syracuse society circles, although she had contemplated the step for some time, under the tutelage of a relative, Mrs. Welch, who appeared in New York last winter as a parlor entertainer, singing Southern songs under the name Betty Lee. Her success in this venture and later in French songs, with Paul De Faust, with whom she gave a recital in Syracuse, led to the acceptance of a vaudeville offer.

"Betty Lee" left the Union Square bill after the Monday matinee. The Radio Arts, with Miss Patterson, succeeded her on Tuesday.

LULU GLASER HAS NEW OPERETTA

Lulu Glaser has secured a new operetta by Edgar Allan Woolf, entitled The Princess Shrew. Miss Glaser will be supported by Tom Richards. Mr. Woolf intends to elaborate the piece into a three-act opera for Miss Glaser's use the season after next.

Shirley Kellogg, who recently left the London revue, Hailie, Ragtime, upon her marriage to A. P. De Courville, has been booked for two months at the Berlin Winter Garden, opening Sept. 1.

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BEWARE OF THE SHARKS

A New Game on Broadway to Fleece Young People Looking for Engagements

According to a professional actress, who speaks from experience and close observation, there is a new game being played on Broadway—a sort of test-your-faith machine—devised by certain managers to wring from a victim that which ranks highest in their own esteem—not respect, honor, nor faith, but a few tainted dollars. Their methods are such that if they practised them in the noble art of prize fighting they would be hounded out of the ring with cries of "foul!"

This is their method of procedure:

They let it be known among the employment theatrical agencies that they want people. A young woman, unused to the game, calls. "Yes," the manager says, "you look the part of so-and-so; I'd like to have you read it."

She is given the part, and in trembling

hope proceeds to read a few of the speeches. "Good," is the verdict; "you are the best we've had to read that part. Take it home and study it, and come back on Friday."

"But," she possibly objects, "I don't want to study it unless I am to have the offer of an engagement."

"Sure," is the lying reply, with a well-assured broach of candor, "I want you to get familiar with it so we can give Mr. (the topmost tyrant) a good reading. You're my very first choice. It's up to you now. What's your salary? That's all right, we'll pay that; now you go ahead. It all depends on yourself."

The girl goes home, and for the four intervening days lives the part, neglecting other possible opportunities, closing her ears to rumors of players being "kept on a string," and remembering only those words which kindled hope in her almost despairing heart—"You're my very first choice"; determined that as work was all that was needed she would not spare herself, thankful that she had a chance of competing fairly, believing that if she lost she would at least have the satisfaction of having done her best and seeing the race go to the swiftest. Strung to the highest pitch, she rises early on the day which is to decide her fate to keep the appointment made for an unusually early hour. At the theater she is told that the manager has not come. She waits.

She keeps on waiting. Hours pass. The doorman informs her that the manager is usually there an hour later than he asked her to come. Still he does not appear. She goes home heart-sick, but hope still struggling to hold up faith's drooping soul by repeating those words—"It's up to you—you shall have the reading—you shall be first choice." She goes to the theater next day and is met by the manager, ever-smiling, ever profuse in apologies, ever ready with fresh promises. She must come back in a week for the final reading and decision—he is rushed to death with work. She continues to play, unconscious of the game, while they spar for time, dealing her the blows which she suffers in patience. So on the rack she is stretched, day after day, week after week, the same story

with variations being handed to her at intervals of a few days, just enough encouraging words to keep her dangling until they find some one who can be coached in the part, whose salary is marked down from a \$1 to 96 cents.

Whence, after five or six weeks, this happens, as some other creature the victim of similar treatment elsewhere is sure to drift there, sooner or later, beaten into taking whatever they offer, the "first choice" victim is brutally told "nothing doing." Not even given the chance to prove her worth—the weeks of study and patient labor thrown away—but what is more deadly, the dull sickening knowledge that lies are the only currency these people deal in, and that even the knowledge that they are lying does not protect one from them, for the actor cannot play on the street corner, and she must go on and on struggling to wrest from these people in some unknown way a bare living.

Is there no way to make these men play fairly? Are they to be forever allowed to go on hitting below the belt?

DEATHS

Mrs. MARY GERST-BIETS died suddenly Tuesday July 25, with heart prostration, at her home in Knoxville, O. Mrs. Biets was a sister of Charles Gebert, of The Red Widow, and was a talented musician. Mrs. Biets has a sister, Mrs. Gertrude Gebert-Nye, who has won fame on the vaudeville stage by her clever impersonations and dancing. Mrs. Biets is survived by two children, Dorothy and William.

Hon. DAVID BURNHAM, father of Edwin, Felix, Avina, Abbie, and Clara Burnham, all members of the theatrical profession, died Aug. 1 in Sullivan, Ind., of a stroke of paralysis.

Mrs. MARY GERST-BIETS, aged forty, sister of Charles Gebert, composer of The Red Widow and other well-known musical productions, died at Knoxville, O., from heart prostration July 25.

MONAIS McHUGH, a well-known stock player, for eight years with the Suburban Garden Theatre, St. Louis, died in Detroit, Aug. 1. McHugh was in his forty-fifth year and at the time of his death had been appearing in support of James K. Hackett in Samson.

DAVID W. LYNCH, at one time stage-manager for Neil Burgess, died Aug. 10 at his home, 719 Carroll Street. Mr. Lynch, who is survived by a wife and son, was in his latter years a law examiner in the Corporation Counsel's office, New York city.

Carl H. Eichler, the oldest member of the original Boston Symphony Orchestra, and organizer of the Germania Orchestra of Salem, Mass., died Aug. 5, at the age of eighty-six years, at his home in Salem. For forty years Mr. Eichler was director of music at Harvard commencement. He was the father of Julius Eichler, of the Boston Symphony Orchestra, and Henry Eichler, also a musician.

NEW GERMAN ACTORS

Manager Christian's Additions to the Artistic Forces of the Irving Place Theater

Rudolf Christians, manager of the Irving Place Theater, is due to arrive in New York from Europe Aug. 24, accompanied by his associate director, Heinrich Marlow. Rehearsals will be started at once for Soder-

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Chas. E. Spratt, Manager

mann's latest drama, *A Good Name*. The Irving Place Theater will open its doors for the season Sept. 27 with this play.

The new members of the company are Rudolf Aicher, of the Mannheim Stadtheater, leading juvenile; Annie Simpson, lately the leading woman at the Lettish Theater in Riga, who has adopted the German stage; Louise Scheurich, of the Trianon Theater, Berlin, ingenue; Ernest Hoisnagel, of the Stadttheater in Kiel, leading man; Willy Wahl, of Munster, juvenile; Rudi Rahe, of the New Theater in Hamburg, who has before appeared in New York, light comedy, and Heinrich Matthaeus, of the Comedy Theater, Berlin, comedian.

Of last year's favorites the company will include Otto Stoekel, Heinrich Marlow, Mr. and Mrs. Ruh, Gretz Meyer, Miss Krause, and Mrs. Burmester.

Among the visiting stars are named Gustav Waldau, of the Munich Theater Royal, and Hansi Arnstadt, of the Theater Royal, Berlin, who will play a joint engagement in high comedies, and Frau Boland. Mr. Christians will also try to secure Frieda Hempel, of the Metropolitan Opera House, for a performance of *Die Fledermaus*.

Among the new plays named are *The Living Corpse*, by Leo Tolstoi; Professor Bernhardi, by Arthur Schnitzler; *Behind the Walls*, by Nathansen; *Weather Lightning*, by Strindberg; *Goethe's Faust*, Reinhardt's edition of *The Revolution in Kritwinkel*, *Majolika*, *The Dark Point*, *The Greyhound*, *Beautiful Women*, *The Little Cafe*, *The Fable of the Wolf*, by Molnar, and *Phantom*, by Hermann Bahr.

In conformity with a widespread demand a new scale of prices will be adopted. The best seats will be \$1.50, and a corresponding reduction in prices will be made in other parts of the house. Subscription books in the form of eighteen coupons for the best seats at \$25 will be placed on sale at Alwin I. Briggs, 320 Broadway, shortly.

ARMSTRONG FIGHTS DIVORCE

Playwright Paul Armstrong has filed objections to the referee's report recommending a decree of divorce for Mrs. Bella Abel Armstrong and the payment of \$7,500 a year alimony. It is the alimony payment that the author of *Alias Jimmy Valentine* most strenuously objects to. He claims that there is no evidence to support the finding that \$7,500 a year is reasonable, because he gets a salary of \$15,000 for a period covering two years. Armstrong also alleges that J. Hampden Dougherty, the referee, committed many errors of law in handling the case.

In Armstrong's recent suit against the Liebler Company, in the matter of moving picture rights to his plays, the producers filed affidavits stating that the playwright had received \$75,000 in royalties to date from *Alias Jimmy Valentine*. In comparison with this, Armstrong evidently believes that the next two years will be lean indeed.

GOODWIN WILL ACT AGAIN

Nat Goodwin and Mrs. Nat Goodwin the fifth are on their way to Bad Nauheim. Before sailing for the European Spa Nat denied the reports that he had retired from the stage, and said that, with the help of the waters abroad, he hopes to be able to "come back" on the stage within six months. Meanwhile he is doing Al publicity work for his much-announced book.

HEBREW PROTEST MEETING

At Tuxedo Hall next Monday evening a monster mass meeting will be held, protesting against the caricature of the Jew on the stage. Dr. Joseph A. Silvermann, rabbi of the Emanuel Tabernacle, Fifth Avenue and Forty-fifth Street, is heading the movement.

UP TO DATE NEWS OF THE STOCK COMPANIES



A Few Reasons Why Stock Productions of New Plays Are Worth While

An excellent piece of advice was recently given on the editorial page of this paper to the effect that an aspiring playwright does well to submit his play to a local stock company. The other side of the matter—namely, the readiness of the immediate stock organization to produce such a play—was also remarked. That willingness is fully attested by the constantly increasing stock trial of new pieces.

The more humble stock manager who practically confines his attention to non-copyrighted pieces with occasionally a low royalty play is naturally skeptical of offering anything that will induce unusually exacting criticism. He rightly feels that whatever shortcomings his players and production generally have, need no emphasis. Again, this new play may not please in a single particular, while the worst failure that reaches him from Broadway has, apart from the distinction of having been on Broadway, a few points that have demonstrated sure-fire qualities.

Admitting that his convictions are justifiable, consider the opportunity given him in the production of a new play, to have something that no manager anywhere has or has had. Of course, in order that the play may fit his purse and his patronage (which means the same thing), the play must have simple settings that may be cheaply rigged up from the boneyard or the house stuff, and must contain adequate roles for the various members of his company.

Those requirements will probably not be found in the script that casually happens in. The manager must make it known that he is in the market. He may invite the co-operation of the local paper, and through its columns offer a production of the best play by a local writer, submitted on or before a certain time. It is not necessary to offer money prizes unless the manager wants rights for more than the week, and then a reasonable percentage of the gross receipts or a share in the net profits is no more than right. However, as long as the production end of it is guaranteed, the manager will not want for competitors in his contest.

In any case, the result will be an unwanted amount of clean publicity for the house, management, and players. The piece may be a nominal failure, and yet the publicity will suffice to bring good business for the week. The circumstance that the author is local will induce persons who have never before entered the house to buy seats.

And, above all, there is a large chance that the piece may prove a winner and lead to better things.

NEW YORK STOCKS

MANHATTAN OPERA HOUSE.—A spectacular revival of *Uncle Tom's Cabin* is given here this week, the production calling the entire company into requisition. Last week *The Country Boy* played to good business. Ethel Grey Terry won much comment for her sympathetic interpretation of Jane. The piece is essentially a man's play, of course. Joseph Byron Totten did well in the title-role, but the honors were easily carried off by William Riley Hatch as Merkle. The minor parts, particularly the bits in the boarding house scenes, were creditably done, the cast including Carl Gerard, Lucy Parker, Joseph King, Frances Rudolph, Frank Brady, Lena Kennedy, and Pauline Neff. Some really admirable work was done by Bernard McOwen as Weinstein.

ACADEMY OF MUSIC.—The Confession serves this week to introduce William J. Lampe as the new leading man. Ethel Clifton has a prominent part in the piece. Last week Margaret Anglin's first important vehicle, *Zira*, held the stage. Some really fine emotional work was done by Ethel Clifton as the unfortunate heroine, while Julian Noa, Victor Browne, Kate Blancke, Angela McCauley and other favorites were well cast. Particular credit is due to J. Gordon Edwards for excellent direction.

JANE TYRELL IN SCRANTON

Jane Tyrell writes *The Minnow* from Scranton: "I really think I was sensible in coming here. I find an attractive city, most comfortable hotel and a capable company. I opened yesterday in *The Rosary*, and while I am not happy in the leading part, I am to have the pleasure of playing in *A Fool There Was*, *The Boss*, *The Concert*, and my old part in *The Thief*." From all accounts Miss Tyrell has scored her usual success and her name appears in electric lights.

GUNN RETIRES FROM DAVIS COMPANY

Charles Gunn's appearance this week as leading man in *The Man on the Box*, with the Davis Players, Pittsburgh, is also his farewell. After playing continuously since Feb. 10 at the Grand, Mr. Davis decided that a rest was coming to him, and after Saturday night's appearance as Lieutenant Worberton will rush for his home on Long Island. His successor with the Davis Players has not been announced.

HARRY H. EARL

Harry H. Earl died at his home in Los Angeles June 4, of pneumonia, after a long illness. He was to have left for Arizona June 5, where he expected to regain his health. He was formerly a member of the Belasco Stock company and was well known in the East, having been with a number of Eastern road attractions. He was thirty-eight years of age and had been on the stage from infancy. The remains were cremated.

WITH THE FLAIG STOCK

This company, presenting tabloid dramatic pieces and having an excellent record in various places, will close the latter half of this month, that their home theater, the Grand, Escanaba, Mich., may be redecorated. The organization is headed by Mildred Austin and includes Ira J. Martin, Charles Heines, Joseph R. Keenan, director, Rose Van Camp, and Madge Fitzgerald. August J. Flaig is manager of the enterprise. They reopen in September.

releases. The opening bill will be *The Butterly on the Wheel*. The following players have so far been engaged: Nina Lindsay, who played a season's engagement with Ellen Terry, also with E. Willard in London, and for some time supported the late Richard Mansfield and more recently Grace George; Herbert Heyes, Philip Sherrill, Edwin Levin, and W. J. McCarty. The company will comprise fifteen people and be under the stage direction of Wilbur High, opening Sept. 14.

SABINE MAKES OMAHA DEBUT

Omaha, Neb., is now rejoicing in a new leading man, Lloyd Sabine having joined Eva Lang's company at the Brandeis Theater. Mr. Sabine was royally welcomed last week in his debut in *Alias Jimmy Valentine*. Eva Lang as Rose Lane and Mr. Denithorne as the detective were well liked in this piece.

HUNTINGTON PLAYERS CLOSE

Wright Huntington and his company will close their Summer stock season at the Metropolitan, St. Paul, this week. *The Grain of Dust*, dramatized from David Graham Phillips' novel, is the closing offering. For a while it was rumored that Mr. Huntington planned a shift to the Minneapolis Shubert, but nothing appears to have come of it.

VAUGHAN GLASER FAREWELL

With Prince Karl as the attraction the Vaughan Glaser company, at the Temple Theater, Rochester, N. Y., concludes its season. This leaves local theatergoers quite barren of pleasure, as far as stock performances are concerned, for the Manhattan Players, at the Lyceum, also closed on Aug. 9.

DELLA PRINGLE IN BUTTE

C. K. Van Aker and his wife, Della Pringle, will open an indefinite engagement in Butte, Mont., at the Empire Theater on Aug. 31. These enterprising stock favorites, whose specialty is breaking open new territory, have taken a lease on the Empire and with their strong company intent will desert the Western Canadian field for a while.

STOCK OPENS MILFORD THEATER

A new opera house threw open its doors in Milford, Mass., last week, with the Chicago Stock company as the attraction. The company continued for a week, playing two matinees, with a repertoire of eight plays. Between the novelty of a new house and excellent work by the company in well selected plays, capacity houses were assured for the week.

A BRILLIANT YOUNG ACTOR

Charles Balsar belongs to the school of young American actors who lay proper stress upon the finer details of their art, proper enunciation, refinement of manner and general culture. He completed his second season as leading man of the Star Theater, Buffalo, Aug. 16, and last season was one of the conspicuous members of the municipal theater at Northampton. The Springfield *Republican* recently reviewed Mr. Balsar's artistic achievements in a comprehensive and thoroughly deserved manner:

"In securing Charles Balsar as leading man the managers made a fortunate choice."



ALLENTOWN NOTES

Ernest Anderson, leading man for forty-nine weeks in Allentown, has been re-engaged for next season, opening on Labor Day, Lyric Theater. Marjorie Burt, second woman for the same period, has been re-engaged as leading woman for the ensuing season.

MONTREAL STOCK CLOSES

This week marks the close of the popular stock company at the Orpheum, Montreal, Can. The bill is a production of Henri Bernstein's *The Thief*. Last week *The Chorus Lady*, by James Forbes, was presented. The company is under Driscoll management.

PERMANENT ST. LOUIS STOCK

For the first time in several years St. Louis is to have a high-class Winter stock, under the management of Mrs. C. M. High, who has taken a lease on the Marquette Clark Theater for a number of years. This theater, which is ideally located for the purpose, was opened last Spring by Miss Clark, who played a Spring and Summer season as stock star. Mrs. High has contracted for many of the very latest stock

titles for a public where a discriminating element is marked. Mr. Balsar has proved artistic, thorough and adaptable in his work, and the sort of player who never offends against the best taste. His methods are those associated with the higher class of stage work, and his quiet and gentlemanly personality have made him appreciated socially. Mr. Balsar's professional experience includes many important engage-



ETHEL GREY TERRY.

We went in to have a chat with Jane Belknap last week. Every one knows who Jane is. She is Hiram Belknap's only child. And Hiram Belknap is the leading citizen of Fairview, N. Y. In short, she is the heroine—if one may call her that—of Edgar Selwyn's delightful comedy, *The Country Boy*. There have been Janes and Janes, but this particular Jane is Ethel Grey Terry. She played the part last week at the Manhattan Opera House, New York.

Now, *The Country Boy* is essentially a man's play, but it would be hard to find a more lovable character out of the lot than Jane as Miss Terry portrays her. There fore the interest.

Ethel Grey Terry, daughter of Lillian Lawrence, star of the Boston Stock, made her stage debut at three months of age as the baby in *James A. Herne's Hearts of Oak*. When but four years of age she played

AMATEUR WINS CONTRACT

Through a performance of *The Lady of Luzon*, a comic opera of the Philippines, written and played by Pittsburgh amateurs last June, Sara Irene Siegrist, who appeared in the cast, has been engaged to appear with the Chautauqua Stock Company at Flinley Lake, N. Y. She is reported to be young, pretty, with rich voice, and of engaging personality. It is rumored that more than one of the leading characters in the amateur production have been offered original roles in the professional production of the opera, for which plans are under way by an Eastern theatrical man.

PHILADELPHIA NOTES

The Orpheum Players continue their season at the Chestnut Street Theater without a break. This week they presented *The Girl of the Golden West* to good business. Gertrude Dallas was well received in the title-role, having returned from a two weeks' vacation spent in Virginia. Mitchell Harris, the new leading man, made his first appearance, and Edward E. Horton returned from a rest to play the sheriff. Harry Andrews will join the organization next week as the permanent stage director. John Prescott staged this week's play.

ments—a season with Mrs. Fiske and the old Manhattan Company; the lead, Pauline, in a special production of Leah Kleschna, sent out by Harrison Grey Fiske; a season with John Mason in *The Witching Hour*; three leading roles with Liebler and Company, and he was one of the first to be engaged for the New Theater company, New York, playing with this organization for thirty weeks.

"Among the stars with whom he has been associated are E. H. Sothern, Julia Marlowe, Annie Russell, Bertha Kalich, Rose Coghlan, Edith Wynne Matthison, and Grace George. Under Mr. Frohman's management he played an important role with Nazimova in *The Marionettes*. He has also played leading business with many of the best stock organizations, three engagements with the Orpheum Players, Philadelphia, also in Los Angeles, Minneapolis, Detroit, Chicago, and his second season as leading man with Miss Bonstelle's company, Star Theater, Buffalo, closer in *The Upstart* Aug. 16. He is a member of the Actors' Equity Association."

GEORGE MCQUARRIE WEEK

This week is marked in honor of popular George McQuarie by patrons of Poll's, Springfield. Both he and his wife, Helen MacKellar, who were engaged before joining the Poll organization, will leave at conclusion of the current bill, *The Thief, the Girl in the Taxi*.

A female orchestra in one of the innovations Mrs. Carrie M. Higby will introduce at the Marguerite Clark Theater in St. Louis when her stock season opens soon. Mrs. Higby will manage the front of the house and her husband will be the manager back of the proscenium.

Mrs. James Gordon, for three years past a member of the Paterson Stock company, narrowly escaped a serious accident the other day when she slipped when going down the steps of the Pennsylvania Depot, New York city. She was saved by her son, who caught her before her head could touch the pavement. Slightly bruised hands were her sole injuries.

Ralph Kellard and Rebecca Ridgely, of the Kellard company, which recently closed a successful season at the Empire, Syracuse, N. Y., together with Miss Ridgely's aunt, Dr. Rebecca Lee Dosey, of Los Angeles, are enjoying a rest at Grand View, Thousand Islands, N. Y. The popular players are the guests of Dr. and Mrs. George Rockwell, of Syracuse.

Harry Anderson, stage director of the Columbia Players, Washington, D. C., has signed with the Orpheum Players at the Chestnut Street Theater, Philadelphia. He will join the Quaker City company at the close of the Columbia Players' season early in September. Mr. Andrews has been engaged to return to Washington next season at the Columbia.

Harry K. Hamilton, leading man with Louise Kent Players, closed Aug. 9 to have a few days' rest before commencing rehearsals in Kindling, in support of Sarah Padden.

Frances Nordstrom, leading lady with the B. F. Keith Theater Stock company, Portland, Me., who sprained her ankle last week, has returned to her work. Miss Nordstrom has thoroughly recovered, outside of a slight limp.

Sidney Toler celebrated the anniversary of his two hundred and fiftieth performance in Portland. At this time he received many gifts of appreciation from his friends. Mr. Toler plays the leads with the Keith Theater Stock company.

The Merrimack Players opened their season at the Merrimack Square Theater, Lowell, Mass., last week, and if the performance then was any criterion from which to judge, a successful season is before the organization. The cast contains many local favorites, Grace Young, Howard Sidney, and Walter Weeks, who made hosts of friends in Lowell last season, and John Charles, who was a prominent member of the Lonergan Stock at the Lowell Opera House.

The Wright Huntington Players will inaugurate a regular season of dramatic and comedy stock at the Shubert, St. Paul, and at the same time musical and dramatic stock will open at the Shubert, Minneapolis.

The Barrier, Rex Beach's drama of the frozen North, was the attraction at the Columbia Theater, Washington, D. C., last week, under the management of Fred Berger.

The Bentley Grand Theater, Long Beach, Cal., has just produced *Shore Acres* to excellent business. Captain Ament, manager of the Bentley Grand, has underlined for this week *Fifty Miles from Boston*, by George M. Cohan. This is the second musical play that Captain Ament has produced at Long Beach, the first being *Forty-five Minutes from Broadway*. He reports that the Cohan pieces draw very strongly.

JOHN CRAIG, A PRODUCING MANAGER

(Continued from page 3)

two years in succession, I was glad to see change, and the other judges agreed. You can tell from the figures how well the Boston public liked it, and we are hopeful now that New York will also like it."

"How often do you do Shakespearean plays?"

"Three times a year, and with very good results, financially and otherwise. I don't think we were ever treated better than this last Spring, when we put on *The Comedy of Errors*. Livingston Platt, whom I had engaged as scenic director, after his notable work at the Toy Theater, attracted so much attention that Margaret Anglin asked him to prepare her productions for this year. He was under contract to me, but I released him on condition that he would take charge of our three Shakespearean productions this next year."

Mrs. Craig, who had been indulging in rolls and coffee meantime, remarked: "I wish I could have seen *The Comedy of Errors*."

It was rather loyal, considering that she was in Europe at the time, enjoying her first rest in a long, long time. But it was also the first occasion that they had been

separated in a long, long time. And home means a great deal to them, since they have a town house in Brookline and a country home in Marblehead, both places where you can really live.

I asked Mr. Craig what his plans were for the new year, considering that Mrs. Craig would probably be away from Boston. He answered that he had secured not only a new leading woman, but a new leading man, William P. Carleton.

"Then you won't play so much yourself?"

"No. I expect to direct, and though I expect to act part of the time, I shall leave most of the principal parts to Mr. Carleton. This Fall I expect to give a new play by Mr. Ballard, and perhaps others."

With this in mind it may not be such a bad guess, then, that Mr. Craig will come to Broadway as a regular producing manager. He has a genuine artistic sense, a large amount of experience behind him, both as actor and director, and he has proven his managerial ability. Producers have succeeded in New York with much less in their favor. Mrs. Craig says that her husband certainly ought to succeed, and after observing his work and the man, we are ready to believe her.

DAVID H. WALLACE.

AUCTION OFF WILD WEST SHOW

DANVIL, Aug. 20.—The auctioneer's red flag will be hung out to-morrow over the tent of Buffalo Bill's Wild West and Pawnee Bill's Far East. By order of Federal Judge Lewis the property has been classified into lots and will be sold at public auction.

More than a score of circus owners will have their representatives on the ground for the sale. Judge Lewis's action upset the action of a Trenton court, which had declared the show bankrupt and appointed a receiver, on the petition of minor creditors. The present action will protect the larger creditors and enable the employees to settle their claims without further expense.

AMERICANS IN FOREIGN OPERA

The cable dispatches tell of much activity

on the part of Americans in foreign opera circles.

Rudolph Aronson, of New York, has leased the Cavour Theater in the Italian Riviera, and will give Italian opera

there this season. Alys Lorraine, a Quincy, Ill., girl, has brought praise from Paris

critics as a result of her recent appearance as Marguerite in *Faust*. In Berlin, under

the stage name of Phadrig Agon, a soprano from Louisville, Ky., has braved a Berlin

audience by singing *Isolde*. Miss Agon is

the wife of Professor Grant, of Boston, and

has sung Wagnerian roles with great success in Hamburg, Bremen, and Moscow.

BAN ON HEBREW COMEDIANS

CHICAGO, Aug. 19.—As a result of the agitation of the Chicago Anti-Stage Jew Ridicule Committee, the Majestic Theater has announced that in the future the obnoxious "Hebrew comedians" will be banned at this house. No bookings will be renewed by this house with the slapstick, exaggerated type of Hebrew comedian. The committee has now centered its efforts on Jones, Linnick and Schaeffer.

DIPPEL RETURNS IN OCTOBER

Andreas Dippel, though presumably resting at his country seat near Vienna, is also, according to reports abroad, spending considerable time in consultation with Berlin managers on his future musical ventures. Beyond announcing that he expects to be back in America in October, Dippel, who resigned in April as general manager of the Chicago Grand Opera Company, is mum on his plans for next season.

BENSON PLAYERS COMING

Early in September, Benson's company of Shakespearean players, who have been giving the festival at Stratford-on-Avon, will sail for this country to begin a long tour. The company will be seen in its entire Shakespearean repertoire, the trip beginning in New York and extending across the continent. It is understood that Mr. Benson contemplates appearances at the Panama Canal Exhibition, as he has only lately returned to England from a consultation with the exposition directors.

WHAT! ANOTHER THEATER?

Yes, another theater. And on Broadway, too, where many of us thought there wasn't room to squeeze even one more playhouse. Contracts have been closed with Cramp and Company, the Philadelphia contractors, whose specialty is battleships, for the erection of a \$700,000 theater, office, and store building at the northwest corner of Forty-

seventh Street and Broadway. The negotiations were conducted by the Mitchell H. Marks Realty Company, and the site, long known as the Brewster Block, is already being cleared. The theater is expected to seat about 3,500.

TEN THEATERS IN ONE BLOCK

Another Amusement House for Forty-second Street on Site of Bruce Library

Forty-second Street is going to have another theater. The site selected is the old Public School 80, at Nos. 223 to 229 West Forty-first Street, and the abutting parcel at 226 West Forty-second Street, upon which now stands the Bruce Memorial Library. The property was acquired from the city by a syndicate headed by Sol Bloom. It also secured from Ass. T. Candler a long-term lease on the old Bruce Library. Title to the library property will, however, not be passed until Sept. 1. Then the syndicate will begin building operations.

The structure when completed will be the tenth amusement house in the block between Seventh and Eighth avenues, making five on each side of the street.

AN AMERICAN PLAYGOER IN LONDON

(Continued from page 4)

for this play; it considered that the curtain had been rung up a sufficient number of times; so it peremptorily called out, "Lights, lights!"—and it got its will.

At another premiere the star of the production, Ethel Irving, one of the finest emotional actresses in England, did not speak quite loudly enough to suit some one in the upper regions. There was presently a call of "Speak up, please!" which had immediate effect. Instances like these do not occur in New York. And I don't know that this naïveté is not preferable to the insouciance of the British stars.

The glory of the English theater to-day is its school of younger playwrights and its actor-managers; and of these, looking towards the United States, it may well feel proud. The London public is proverbially loyal to its favorites. Ellen Terry grown old is no less the idol of the town than she was a score of years ago. In New York, Ada Rehan even now more than a memory?

SEEK PANIC-PROOF THEATERS

All the leading theatrical managers and producers were represented at a conference held yesterday afternoon at the office of Fire Commissioner Johnson. The object was a discussion of plans for decreasing the chances of panic in theaters in case of fire. The managers expressed themselves as anxious to co-operate with the department in any move tending to greater safety.

MRS. KINGDON'S WILL FILED

Mrs. Mary Kingdon, mother of Mrs. George Gould, left an estate of \$45,229, according to her will filed last week. The estate is bequeathed to three brothers and three sisters, with jewelry and wearing apparel to each of her grandsons, Kingdon, Jay, and George J. Gould, Jr.

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MRS. C. M. HIGBY, Manager

FROM WASHINGTON

Paul McAllister Welcomed Like an Old Friend in "An Enemy to the King." With Harry Andrews in Lead, Columbia Players Produce Rex Beach's "The Barrier."

The Poll production of *An Enemy to the King* was superb in its acting and mounting, largely to the credit of stage director Edwin H. Curtis. Paul McAllister made his first appearance as the Poll new leading man, and was the recipient of a hearty ovation on his every appearance. Mr. McAllister was leading man of the Columbia Players three seasons ago, playing nineteen weeks. Added interest was taken in last week's presentation because of the reappearance, after a month's vacation, of Ida Jewell, the leading lady. The balance of the company was well cast. The current bill is *Brewster's Millions*, in which Mr. McAllister starred for a season.

The Columbia Players scored with a powerful and artistic production of *The Barrier*. Harry Andrews, who staged the production, played the leading part of John Gale. Stanley James, Everett Butterfield, Helen Holmes, Carl Anthony, Willard Robertson, Carrie Thatcher, John M. Ellice and Arthur Ritchie were all well cast and did credit to their parts. The current work's offering is *Divorcees* in preparation for the concluding week, Aug. 25.

George W. Barber, for three seasons a popular member of the Columbia Players, has taken over the management of Boyd's Opera House, Omaha, Neb. Mrs. George W. Barber (Carrie Thatcher) will join her husband after a few weeks' vacation.

JOHN W. WARDE

FROM CHICAGO

The "Tik-Tok Man" Runs Down. "A Texas Steer," Modernized, Becomes "A Trip to Washington." Will Dedicate New La Salle. Madge Kennedy Is "Miss Brown." "Within the Law" Repeating.

CHICAGO, Aug. 19 (Special).—With the mercury touching 95 degrees and the lake front bathing beaches playing to capacity audiences and performers, the theaters are preparing for the opening of the season. Within two more weeks *Bushwhack-on-the-Lake* will be coming back to the Loop for its amusements.

This is the final week of *The Tik-Tok Man* of Og at the Grand Opera House. Next week *Stop That Train* at this popular Loop playhouse.

The New La Salle, which will be a ground-floor theater, is almost ready for the opening, which takes place next Sunday night. It will be dedicated to laughter and music with *A Trip to Washington*, which has nothing to do with the return of Ambassador Wilson from Mexico. It is a modernized and musicalized version of Hoyt's *A Texas Steer*, the up-to-dating of same being done by Henry Blossom and Ben Jerome.

The season at the Princess starts next week with Little Miss Brown, a new comedy by Philip Bartholomew whose piece *When Dreams Come True* ran for a long, hot time at the Garrick. The title part will be played by Madge Kennedy. The Garrick opens Sept. 1 with *The Road to Happiness*, in which William Hodge will have

WANTS

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HENRY GUNTHER desires dramatic engagement; King Lear pre-constant. Address 6000 McNamee Ave., St. Louis, Mo.

NAID. French, speaks English and German; private and theatrical experience; excellent hairdresser, packer, traveler, seamstress. Louise, 73 2d Street.

SECRETARIAL POSITION wanted by young man, 22, who has had ten years' experience as stenographer and typewriter. Offers from managers and actors invited. Address Harold, Box 54, Olneyville, Providence, R. I.

STENOGRAPHER. expert able to write rapidly, open for position with press department or editorial work for theatrical office or event publication. Highest references. Salary secondary to good connection with opportunity to spread. Address, Ammanon, care Minnows of.

WANTED by pretty girl 10 years old, who has posed for moving pictures; has fine, strong soprano voice; sang, danced, vaudeville, place on regular stage. Address Actress, 1408 3d St., N. W., Washington, D. C.

WANTED—Position as manager or agent for coming season. Write or wire, Frank E. Morse, Ashland, N. H.

the leading part. While the scenes are laid in a small New York town, the author, Lawrence Whitman, is a Chicagoan. If enough railroad cars can be found between here and New York to carry the scenery, *The Whirl* will open at the Auditorium Aug. 30. From the looks of things around the box-office, the great Drury Lane spectacle will do a splendid business.

The Captain Scott pictures will be transferred from the Princess to the Garrick next week for a stay of one week.

Margaret Illington and Within the Law are still drawing capacity audiences to the Olympia. Looks like Chicago, just won't quit going to see this play. And why should it?

This is the third week of *The Elixir of Youth* at the Cort.

The National has Eugene Walter's striking masterpiece, *The Wolf*. What *Primates* of Odell's is doing good business at the Imperial.

Life's Shoe Window, with all of the shades up, is attracting well at the Victoria.

The Palace is open again, and big business is the daily story. The headliner is the Titan-topped Nancy O'Neil in a new playlet by George Melville, entitled *The Second Ash Tray*. It bears no relation to *The Second Mrs. Tanqueray*.

Robert T. Haines, upholder of Romance, is the Majestic's headliner. His play is *The Man in the Dark*.

The Colonial, McVicker's, and the Great Northern Hippodrome are all doing a smashing business with vaudevilles of the snappy sort, lasting from 11 A. M. to 11 P. M. The Crown Theater, hitherto a combination and stock house, becomes a link in the Jones, Linnik, and Schaefer vaudeville chain.

The Quo Vadis pictures remain at Joe Howard's Theater, formerly the Whitney Opera House.

The Elixir of Youth, a new farce by Zellah Covington and Jules Simonson, is being well received at the Cort Theater under the management of John Cort. The story is founded upon the belief of a country doctor that he has, after twenty-five years of persistent experimenting, discovered a secret by which life may not only be prolonged but through the effects of which the aged may be rejuvenated. The cast is headed by Frank Bacon, whom last New York appearance was in *Stop That Train*. Other cast members last season in the cast: Harry Mestayer, Joseph Brennan, George Barnum, Emma-Jean Summers, Winifred Bryson, Marie Taylor, and Betsy Bacon. *The Elixir of Youth* will be seen in New York immediately following its Chicago run.

LITTELL MCKLUM

FROM BOSTON

"What Happened to Mary" Is Disclosed to Bostonians. "All for the Ladies" Follows On Heels of "Kiss Me Quick." Maclyn Arbuckle's New Play, "The Merry Martyr," Due Next.

BOSTON, Aug. 19 (Special).—After a three weeks' stay Phillips Bartholomew's new farce, *Kiss Me Quick*, sees on its way Saturday night, and will be succeeded at the Shubert on Monday by Sam Barron in *All for the Ladies*. *Kiss Me Quick* has been shortened by half an hour, and should meet with success in New York and on the road, for it is clean, lively farce, with a good idea and much novelty. Helen Lowell's success in the principal role seemed to be doubtful at first, but she is working into the part and making it more convincing and amusing.

The Majestic was reopened Saturday night by Olive Wyndham in *What Happened to Mary*, the piece she made familiar in New York last spring. In her support are Helen Nelson, Harry Miller, Kate Jordan, Frank R. Montgomery, Billie Kimball, Myrtle Foster, Alma Krueger, Charles Miller, Jay G. York, Lotte Medley, Irene Summerley, and George A. Weller.

These will be the only openings until Aug. 20, when the Colonial will reopen with Maclyn Arbuckle in his new musical piece, *The Merry Martyr*. Alice Dovey has the principal singing role. By Labor Day nearly all the houses will be open, with May Irwin at the Plymouth, Lew Fields' *Hanky Panky* company at the Boston, and Julia Sanderson in *The Sunshine Girl* at the Hollis. The Park will open Sept. 15 with *The Conspiracy*.

The Quo Vadis pictures are in their third month at the Tremont.

Work on Boston's two new theaters, the Wilbur, on Tremont Street, and the Cort, in Park Square, is progressing rather slowly, and some fall hustling will have to be done if they are to be ready this Fall, as promised.

Lebbie Palmer, remembered for his work with John Craig at the Castle Square, and recently with Sothern and Marlowe, is a member of Howard Kyle's company, which is playing a summer season in Shakespeare and Nathan the Wise.

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Lebbie Palmer, remembered for his work with John Craig at the

NEWS OF OTHER CITIES

BROOKLYN

The acquisition of Henry E. Dixey as a headliner at the New Brighton Theater Aug. 11-16 was a feather in the cap of the management of that playhouse. Dixey, appearing in what he calls vaudeville monologues, was responsible for capacity houses throughout the week. Among the other notable offerings were Sermons E (Tom Terrell's dramatization of Dickens's *Christmas Carol*), John Rice and Sally Cohen, Bud Flaherty, Pauline Weisz, Major Light Det. One, Will Hogan's Athletic Girls, and Diamond and Lorraine. Corne Pavillon girls turned 'em over at Henderson's Music Hall in a comedy skit. The Wife of His Heart is supported by Miss Minna Phillips. George H. Reno and his Misfit Army came in for second honors, while Kramer and Morton, Howard and Ratcliffe, assisted by Dorothy Hayden, Burnham and Irwin, Mahon, Diamond and Clemence, and Hilda Gwyer completed an exceptionally fine programme.

End May Jackson and Willard Blackmore, of the Bushwick Players, Keith's popular Summer stock company, divided honors in a well-staged production of *Elevating a Husband*. The other parts were well handled by the remaining members of the players, including Joseph Robertson, William H. Bryant, Frank McNamee, Frank Howes, Eleanor Bennett, Ruth Ryrie, Caroline Locke, and Harry Anderson. The company will close its season with a production of *The Wolf*.

The De Balh Theater, under a new policy and entirely new management, will open the coming season on Aug. 30 with Madame Trentini in *The Firefly*. The management will present an excellent line of Broadway plays at popular prices.

J. LEBOY DAVIS.

JERSEY CITY

Hearts of the Blue Brides at the Bergen Airline Aug. 11-16, was well presented by the Academy Stock co., to his business. Jack Morrissey succeeded Ben Tarnart as the leading man, and he became a favorite at once. Augusta West was most to advantage as Miss Carter. Charles Allen had the usual comedy part, and E. D. McMillian, Fred Warner, Bob Crawford, William Innes, James Ware, Jessie Sheldon, and Marie Clifford were all on the job. The comedies and the County Store girls are still big attractions. Rose of My Heart Aug. 15-22.

Genie Carlisle and her Ten Colossal Boys head the list at the Log Cabin and Jersey Airdome to great business. The Rossova Midgets are also on the bill.

A Romance of the Underworld was the offering at the Hudson Theater, Union Hill, by the Hudson Players Aug. 11-16, to crowded houses. Ann Murdoch, the leading woman, who was taken ill during the performance Aug. 9, and who was to have closed them, will continue until the stock season ends Aug. 29. She and Wayne Avery have the leads in the Underworld; they made good. The Devil Aug. 15-22.

As a free attraction on the open-air stage at Palisades Park Aug. 11-17, Orville Stan, a modern dancer, proves to be a wonder. In the Rustic Theater are the Sebastian Merrill co., Les Garconniers, Joseph Remington and co., Hong Kong, Moxon, and Jackson, McLevyne and Graves, and Mildred Hallen.

WALTER C. SMITH.

ROCHESTER

For the final week (11-16) of his engagement in the Temple Theater, Vaughan Glaser selected the delightful comedy, Prince Karl. J. H. Moore opened his twentieth vaudeville season at the Temple Theater. The Temple will have the same staff of employees it had last season, with J. H. Finn in full charge. Bert Coley will have the charm of the stage. Joseph Monk, the orchestra. Charles Livingston of the employes at the front of the house, George F. Green of the box-office staff, Edward Adams of the electrical and mechanical department, and Mert Clark of the store. Many of the employes, including Mr. Finn, Mr. Coley, Mr. Livingston, Joe Monk, and Mr. Clark, have been in J. H. Moore's service for several years.

Local friends of Harry Beatty gathered at the Family Aug. 18 to welcome him in his singing and dancing specialty. Raymond and Hess and Wende's Comedy Four more than pleased the Family Theater audience Aug. 11-16.

The Gordon is booking many of the big feature reels to appear in its bill. Campaigning with Ouster (101 Bison) and other special multiple reels drew good houses last week.

At Victoria Theater Good for Evil and other good films drew the houses.

The Comedy, Hippodrome, Grand, and Fitzhugh Hall, all pictures to good business.

ROSSER HOGAN.

HARTFORD

At Poll's The Rosary is attracting satisfactory audiences, in spite of somewhat unfavorable notices as regards the play itself. Miss Hurler notices the dual role of the twin sisters and is pleasing. It is to be regretted that her engagement in Hartford has been so short, leaving as she does this week to join another stock co. Her successor has not been announced. Edmund Elton gave an excellent portrayal of the parish priest. The Never-Do-Well next week.

For the first three days of the week at the Hartford Theater, Barney Fagan and Fleurietta Brynn were the headliners and received a most cordial welcome. According to the records, it is sixteen years since they have appeared before local theatergoers. For the last half of the week the headline act is a sketch called *I Didn't*.

Following the general trend of them, the moving picture theaters are giving two- or three-reel features once or twice a week as a part of their regular programme.

HERTRIS GRAY BAKER.

CINCINNATI

The Ben Greet Players closed their engagement Aug. 11 with a double bill. King Rene's Daughter and The Critic, which proved one of the best things they have ever given in this city and the best bill of the four weeks they played here this summer. Ruth Vivian, in the title-role of King Rene's Daughter, played in a manner that won her audience from the start. During the last half of their engagement the Great co.'s business has been better. Marceline Dunn joined the co. the last two weeks to play leads in some of the bills. The work of Isabel Merson has been attracting favorable attention.

The engagement of John Weber and his band at the Zoo closed Aug. 16. Eliot's Royal Ital-

ian Band followed and will stay until the close of the summer season.

Crowds continue to fill Keith's three times daily, and Summer vaudeville there has been one of the biggest successes of the business in this city for many years. The headliners of Aug. 10 were James K. Murray and Clara Lee in their dainty musical act, Fixing Dad. Mr. Murray and his wife have long been popular favorites in this city, ever since the old opera days at Chester Park when they headed the co. annually for many years. The Near Martyr, a suffragette comedy by John Theisen, a local newspaper man, is next in importance on the bill, especially so when played by Walter Connolly and William A. Morris. Cincinnati boys who are with the Southern and Marlowe co. in the regular season, and Olive Blakeney, another Cincinnati product prominent in Eastern stock, was the first performance of this sketch and it was very well done by the clever co. Others on the bill were George Reeves, Williams and Wright, Nelson Cliffe, whose violin act is a little above the heads of the vaudeville public; the Wiltonis, and Sariello. The Quo Vadis dims open for week Aug. 24, immediately preceding the regular season.

The Colonial Minstrel Maids were the bill at the Chester Park Vaudeville Theater for the week of Aug. 10. Business continues excellent. Business at the Casino has been good. Naval battles are given on the lake every night. At Coney Island the vaudeville bill for week of Aug. 19 included Florence Evans Barr, Woodward Benton and Mae Clark, Dick Herman, Chatham and Dan Court, and Miss Aline, Irish Day Aug. 17.

The Lyman Howe Pictures come to the Lyric Aug. 17 for their annual engagement until the opening of the regular season.

The Grand opens Sept. 7 with a musical comedy, name not yet announced, to be followed Sept. 14 by the big new E. and E. production of *The Winning of Barbara Worth*.

The Walnut opens Aug. 24 with *The Man from Home*.

The Olympic opened Aug. 17 with Tom Sullivan's Monte Carlo Girls.

Karl F. Dietz has been announced as the director of the new stock co. at the Orpheum Theater. No announcements have been made in regard to any of the members of the co.

A new plan of advertising is to be adopted at the Empress this season, the name of E. and E. vaudeville. Manager Fish states that he will do away with billboards and other advertising altogether, depending only on newspaper ads and critical reviews. He states that billboard advertising is one of the biggest items of overhead expense in the theatrical business and is confident that his new plan will be successful. It will naturally be watched with interest by managers all over the country.

JOHN REDHEAD FROOME, JR.

SPRINGFIELD, ILL.

Business good in all picture houses and burlesque theaters in spite of excessive heat and hard times here, caused by a general strike that has been in force for the last three weeks. Last Sunday there were over 16,000 paid admissions to the picture houses here alone; most of them report satisfactory business for this time of the year.

A Prince of Evil (Vitagraph), Tapped Wires (Essanay), The Picket Guard (101 Bison), and The Fight for Right (Fox) were the choice of films shown at local picture houses last week.

Fine business at the Empire Burlesque house week of Aug. 4. The co. presented the burlesque play *Divorce Court*, and was well received. In connection with the burlesque play vaudeville and the Mutual Service of motion pictures are shown. Joe and Perry Orance sang and danced in their fifteen-minute singing and dancing act, and the Cabaret Singers, composed of four people, gave a very pleasing sketch.

Vaudeville reports fine business for week Aug. 4. S. E. O. hung out a number of times; this house furnishes the best grade of music of any picture house here, having a five-piece orchestra and a double pipe organ. A nice selection of films was shown last week. Honor Thy Father (Kleinie) and Tapped Wires (Essanay) were featured.

Very nice business at the Lyric, seeing first-class photo plays. Pictures above the average were shown last week. A Prince of Evil (Vitagraph) and Home Sweet Home (Lubin) were

feature. The Mutual programme of pictures, The Fight for Right and Banshee were feature films last week.

Satisfactory business continues at the Gauntlet, Rova, Casino, Amuse-U, and Capital.

Florence Norman, who has been with Miss Nobdy from Starland for the last year, is visiting with her parents here.

Springfield will occupy a large portion of the theatrical limeight on Sunday evening, Aug. 31, when Frederick Bohmhorst's latest play, The Girl from Mum's, will be produced for the first time on any stage at Green Bay, Wis.

Mr. Bohmhorst has been connected with the Chatterton Theater for the past three seasons as treasurer.

He expects to leave this city within a week for Chicago, so he will be present at several rehearsals. He will return and remain here until Sept. 10, when he again departs for Chicago, where he will become manager of the new Sheehan Grand Opera co., which starts a road tour on Sept. 21.

ELMER L. TOMPKINS.

SAN FRANCISCO

Quo Vadis in pictures at the Columbia is going Aug. 25 will find the regular dramatic season at hand at this house with The Mission Play. This play will be performed at San Fran in Southern California, nearly it having just ended its production and all the paraphernalia is now being prepared for the trip here. This is the only city that will have the benefit of this play. La Cucita del Valle is coming to take part in this production.

The Alcazar produced The Boys of the Rancho Aug. 11, with Bebe Barriscale, Forrest Stanley, and Howard Hickman as the stars. Business good. The Wolf will be given next.

The Cort had a wonderful engagement with As a Man Thinks, and it has caused all of us to think. For one week only the Cort is running pictures of Les Misérables, and on Aug. 17 Bought and Paid For will again be with us. With Charles Richman starred.

At the Savoy The Traffic is creating quite a

stir, portraying the activities of the underworld. It began the second week Aug. 11.

The Orpheum has another evenly balanced bill, drawing big houses. The numbers are: Milton, Pollock and co., Will Rogers, Walter Babe Dickinson, Ramona, Phina and co., Divine and Williams, Hamill and Abbott, and the Bell Family. The Empress has Seven Lassos and Whipple and Houston.

Pantages has a big bill, all good numbers and doing nicely.

The American has Peter Buskus and Miss Chickens.

The Wigwam billed 3 in 1 has Mikado this week with other good numbers. Business is big again in the Mission.

The Welsh Singers will be at the Exposition of 1915, they having been induced to come by J. J. Morris. He also arranged for the convention of International Eisteddfod to be with us in 1915.

Mr. A. W. Scott, a society lady who took part in amateur entertainments, has been engaged by McKee Rankin to appear in Mary Magdalene at the Savoy in September. Her husband is one of the Panama-Pacific Exposition commissioners.

Ringling's Circus will be here Aug. 20 for three days.

Edith Wyckoff, who has been with the Alcazar for two seasons, left for the East Aug. 11, to join Mr. Frohman's co.

Henry Dixey, known to the stage world as Marie Nordstrom, will be with Bought and Paid For at the Cort.

Kitty Gordon comes to the Cort soon in Enchantress. Billie Burke will come to us also, and Davis, the preacher-actor, with Julie Power, comes to the Orpheum Aug. 17 in The Kingdom of Destiny.

Your correspondent performed a marriage service Aug. 9, uniting William Hamilton, of Butte, Mont., a musician, to Irene McDonald, actress, who used to play with Kolb and Bill co.; also Carroll A. Aline, performer at Victoria, and Isabelle Donohue, at Empress. The last couple have gone to Australia under engagement to play.

A. T. BARNETT.

PITTSBURGH

The Davis Players were seen at their best week of Aug. 11 in *The Woman*. Irene Oshier was intrusted with the role of the telephone girl, and gained new laurels by a splendid piece of acting. Charles Gunn as Tom Stake, and H. J. Dunn as Jim Blane were clever. Harry Trever, Hugh Harper and Harry Duncan were well balanced, and large audiences greeted it. Freckles is the offering for week of Aug. 18.

The Hippodrome drew largely Aug. 11-16, and the Bill presented was an excellent one, including the *El Rey Sisters*, in a roller skating dancing act; the *Albert Sisters* and brother Paul, Bert's Comedy Circus of Ponies, Cats, and Dogs, and many others.

Quo Vadis in motion pictures is still drawing largely at the Nixon, and will continue for three weeks more.

The Indian drama, Hiawatha, still continues at Squaw Run. Many other new dances have been added to the programme.

J. ADOLPH KUHL.

PROVIDENCE

Madame X was the current attraction for the Albee Stock co. at Keith's Aug. 11-16. Francis Nelson is the central figure, and offers one of her best roles of the season. Lynne Overman and Burton Churchill were also capital cast.

A Missions from Mars Aug. 15-22.

The 1915 Albee Stock co. has proved itself an unusually popular organization, and, owing to many requests, Manager Lovenberg has decided to continue the stock season an additional week. This will make the usual opening of vaudeville one week later.

Ralph Morgan joined the Albee Stock co. for a special engagement of one week Aug. 18. His first performance in Madame X was very gratifying.

Quo Vadis will open the season at the Providence Opera House Aug. 26, and will continue two weeks.

The subscription list for the Empire Stock co. opened Monday, Aug. 13. The regular stock season will be inaugurated on Labor Day.

Billy W. Watson and The Girls from Happyland opened the regular season at the Westminster Aug. 16.

The Forest-Casino and the Auto Polo Matches continue to feature at Rocky Point, where good crowds prevail.

William H. Turner and Ralph Remley will be members with Burton Churchill and co. in the Shakespearean production which Charles Lovenberg will present in vaudeville the coming season.

H. P. HYLAND.

DENVER

Maude Fealy opened her limited engagement here week of Aug. 4 in *To Marry or Not to Marry*. Her husband, James Durkin, acted well, but the part of the husband-designed-upon did not quite fit him. Master Mortimer Weiden did a capital piece of work as the boy. Business has not been as good as the co. deserves, but the arrival of Miss Fealy will turn the tide of affairs until the co. closes Labor Day. Next week's bill, The Cottage in the Air.

Sauces for the Goose is being admirably acted at the Gardens. Chrystal Heare is fine in Miss George's part. Justine Wayne as the affiancé is pretty and brainy. Mr. Stone is somewhat ill at ease in his part. Week after Aug. 16, Shore Acres. The writer recalls Miss Heare in the role of the daughter when the girl was first presented by the sterling actor, James Heare, her father.

The night of July 24 and morning of the 25th, Lynn Pratt, of the Gardens Stock co., gave a delightful rag party after the play. It began at 11 and lasted until sunrise. Besides the members of the co. many of the leaders in Denver social circles attended.

Sunday evening, Aug. 3, a monster benefit was given at the Auditorium to help the stranded performers and canvas men of the Buffalo Bill and Pawnee Bill Shows. This is the second benefit—the former an impromptu affair—which has been given to help these unfortunate persons. The twenty-five Boy Scouts left for Nebraska to find a three months' engagement of a measure park in the State. Basinger Brothers, who were here last week, took about thirty

persons. Practically all have now departed. Buffalo Bill is continuing the writ of attachment on the ground that much of the property attached is his own, and not corporate property. In the meantime, the horses are eating heartily at the expense of the city.

The five best plays selected by the judges in the Denver Express play contest are now in the hands of the Final Committee. The winning play will run a week at Lakeside.

This week we are reviving in two delightful revivals by the stock co. Each is a counterfoil for the other, and shows the full strength of the co. to the best advantage. At Hitch's the bill is Shore Acres. Chrystal Heare plays the daughter most artfully. Mr. Stone as Uncle Tom is charming and displays a sense of his action not hitherto noticeable. Tears well up in Miss Heare's eyes as she listened to the familiar lines which her father, the late James Heare, used to speak so well. Ben Johnson is soon to find advantage in the famous light-house scene.

At Lakeside the offering is The Cottage in the Air. Maude Fealy is at her best as the willful princess. She is dainty, delightful, and her reception by the audience is more than cordial. Her husband, James Durkin, makes an attractive prince. The scenic settings are so real as to require especial mention.

The Orpheum opened its regular season week Aug. 11-17. The toners were Louis A. Simon and Kathryn Osterman. Others: Bob Matthews and Al. Shayne, Mr. and Mrs. Gordon Wild, "Mike" Berlin, Robert and Nelson, Joe Jackson, and the Carson Brothers.

The Knight Templars held their Thirty-second Triennial Convocation here last week, and the city was crowded with visitors. GRANVILLE FORBES STURGIS.

KANSAS CITY

After more than two months of closed doors, the Kansas City theaters are once more beginning to exhibit signs of life, although they are opening at rather an inauspicious time as the weather is the very hottest we have had all summer. It is so hot, in fact, that even the parks and open-air amusement places are drawing very thin crowds.

The Grand, however, is the only theater that has braved the terrors of the hot months, enjoying another quiet good business as a rule. The Sullivan and Considine Road Show held the boards Aug. 10-16, with Jimmie Britt, Eddie, and Light-weight champion, as an added attraction. The bill included Nine Piano Bugs, Agnes Lee and co., Barnes and West, the Wheelers, and Monsieur Valle, all of whom pleased.

The Shubert began a three weeks' engagement of the photodrama of One Vadis Aug. 10, which drew good-sized audiences nightly in spite of the intense heat.

Manager A. Judah, of the Grand, announces the opening of his theater for Aug. 16 with Where the Trail Divides, which will be continued through the following week.

Bob Philbin and the 101 Band began a return engagement of Electric Park Aug. 10, playing to good-sized audiences.

Walmont Park, with its free vaudeville, boating, bathing, and many other amusements, is quite as popular as ever.

D. KEELEY CAMPBELL.

LOUISVILLE

The only amusement places available for Louisville stay-at-homes are Riverview and Fountain Ferry parks, both attractive places. At Riverview Negro Jubilee Singers prove a strong card. At Fountain Ferry the Natiello Band gives concerts twice daily. The theater in the pavilion is well filled at each performance. Appearances there week Aug. 10-16 were Smith, Cook and Marie Brandon, Karl Gross, Bond and Benton, Parillo and Prabito, and Charles and Madeline Dunbar.

John T. Macaulay announces that he will manage the Shubert Masonic Theater in addition to managing Macaulay's Theater. At the latter the large high-class attractions will show the Masonic to be used for concerts and for local entertainments. Manager Macaulay states that the booking for his playhouse embraces the very best of the attractions that will be on the road during the 1915-1916 season.

Manager John H. Whalen, of the New Buckingham, is now on the ocean bound for Europe, where he, accompanied by relatives, will spend an extended period. He has just recovered from a serious illness, is well supplied with this world's goods, and has earned a rest through many years of hard consistent work. Friends wish him much pleasure from his trip.

The Gayety will again be managed by Charles Taylor. The house will present melodrama, musical comedy, and similar attractions instead of burlesque as heretofore. The season opens Aug. 24.

The regular season at B. P. Keith's vaudeville house, formerly the Mary Anderson Theater, will open early in September. Manager James Will will again be in charge, with Larrie McFert in the box-office. CHARLES D. CLARKE.

MONTREAL

George Evans's Honey Boy Minstrels opened to good business at His Majesty's as the first attraction of the season. They gave a capital entertainment, and George Evans proved a host in himself to his clever monologues. The theater has been thoroughly overhauled during the summer, and a new smoking room added behind the dress circle. Adela Aug. 15-22.

The Orpheum Players gave The Chorus Lady for the first time in Montreal Aug. 11-18. As usual the clever organization scored a hit. Lillian Kemble was capital as Pat O'Brien. Charles Mackay did good work as Dan Mallory. Jean Marcel as Nora, and Alanson Arnold as Dick Crawford are both worthy of special mention. The Thief Aug. 18-25. Last week of the stock season.

The French co. opened at the Nouveautés Aug. 11 in Pierre Wolff's clever comedy, The Secret of Polichinelle. It is a charming play, and was cleverly acted.

The Garry opened for the season Aug. 11 with The Colleen Girls, which proved a bright and catchy entertainment. The co. contains a number of clever girls, and the music was bright and tuneful.

W. A. TURNER.

OMAHA

The Eva Lang co. gave a good presentation of Alias Jimmy Valentine at the Brandeis last week. Business is fair, and would be excellent were it not for the exceedingly high temperature.

Most of our theaters will open for the Fall season the last of this month or early in September.

J. KNOWLWELL.

ALBANY

Jim Lowery's Beauty Parade co. opened the burlesque season at the Empire Aug. 9-13. This is a new company on the Columbia Circuit, and it presented an up-to-date performance. The Bowery Burlesquers, with Fitzgerald and Quinn, followed, Aug. 14-18, giving a good show to big business.

At the Colonial, the Morton Opera co. were seen in a revival of *The Press Agent*, which served a well-entertained audience. Madame Caldwell sang the leading role of chemist. Others deserving mention were Adaline Harland, May Emery, Florence Koth, and Hudson Freeborn.

Felix Adler, Harry Leighton and co., Pauline Emerson, Glendale Troupe, Harry Bristol, and Abe Attell, ex-champion featherweight pugilist in a monologue, were the headline features at the Albany Grand Aug. 11-16.

Manager Graham of Proctor's offered a splendid bill Aug. 11-18, and attracted the usual big audiences. Those in prominence were Armstrong and Odell, the Menards, Arlington Four, Edward Zoller Trio, Three Lubins, and the Hawkins Duo.

G. W. HESSICK.

SEATTLE

The Moore, Metropolitan, and Seattle were dark Aug. 5-6, as that the week was an uneventful one from a dramatic point of view.

At the Pantages, Empress, and Orpheum vaudeville Aug. 5-9.

At the Alhambra, Grand, Cleveron, Colonial, Melbourne, and Class A motion pictures and vaudeville.

The Alki Bathing Pavilion, Luna Park and other resorts are well patronized.

BENJAMIN F. MESSERET.

EDMONTON

Ella Ruusor, callist, assisted by Edmund Lichtenstein, headed the Empire bill Aug. 4-6. Others: Michel Kirk and Billy Farny. Jack Kennedy and co. in a playlet, *A Business Proposal*; Madame Moore, Armstrong, Burley's Animals, Leo Yost, the Olympia Girls, and the world's news reviews in pictures. Big business.

Manager Charles Gill and co. presented The Devil, the Servant, the Man, with Manager Gill in the title-role, Aug. 4 and the week at Pantages. Others: Charlie Bellly and co., Alain and Lewis, Rajoli, Irving Roth, and the Connally Sisters. Good business.

The Permanent Players were acceptably received in *The Night Of* Aug. 4 and the week, playing big scenes at the Lyceum. The largely attended crowd, mostly was given by the Overseas Club on the lawn of the Edmonton Tennis Club. Among the speakers were A. F. Ewing, R.C. M.P.P.; J. D. Hyndman, and L. W. Brockington.

Everything is in readiness for the Edmonton Exhibition and Live Stock Show Aug. 11 and the week. The Seventy-second Seaford Highlanders' band will be in attendance. A special feature is the large exhibit of paintings kindly loaned by the Ontario Society of Artists.

The South Edmonton Liberal Club has been organized, with A. T. Mode, president.

AUGUST WOLF.

SPOKANE

Carl G. Milligan, last year manager of the Carl G. Milligan Players at the American Theater, has left Spokane to manage the Pantages theater in San Francisco. Mr. Milligan had a lease on the American for three years, but made arrangements by which he was released from the contract.

The American owners have no announcement to make as to who will take the control of the house. Mr. Milligan gave Spokane one of the best stock co. ever seen here and deserved high praise for the class of up-to-date attractions attempted. Spokane saw many productions, the first time they had ever been released for stock. During the opening of the season the co. made big money, but when the hot weather started the attendance fell off, and Mr. Milligan broke up the co. Before having his own co. Mr. Milligan was with the Del Lawrence co. and managed the Jessie Shirley co. for a long stock season. He came to Spokane from Portland, where he was in the theatrical business. His home is in Pennsylvania.

The permanent managers of Spokane had an inning when the Ad Club devoted a day's programme to them. W. Clark Walker, of Pantages; Charles W. York, of Auditorium; Dr. W. S. Chisholm, of Casino, and Clem and Joseph Muller, of Orpheum, were joint chairmen, and an act from the current bill of each made a much appreciated programme. In addition Mr. Walker delighted with an address. W. S. McCrea.

CALGARY, ALTA.

The Sherman-Grand reopened Aug. 11-15, with Billy B. Clifford in Bellevue. It has not yet been decided where the lyric will reopen.

The Empire, playing Pantages, Louisville, had a very interesting bill Aug. 4-9. Headed by Menie Moore's Summer Girls, the boys of the Menie Moore troupe, which has appeared here. Other good acts were: James Brockman in his imitations of the characters in comic opera, the Mus-Art Trio, the Devon Sisters singing and dancing comedienne; the Aerial Bartlett, and Charles King, Virginia Thornton and co. in a well-played sketch. The Counsellor. Good business.

W. B. Sherman is in New York completing the bookings for his Western Canada Circuit for the coming season. George Diamond, house manager of the Sherman-Grand, with Mr. Diamond and Mrs. W. B. Sherman, have been visiting the coast cities during the last three weeks, staying off at Spokane, Portland, Seattle, Victoria and Vancouver where every courtesy was shown them by the local theatrical management. They enjoyed their vacation immensely, and are prepared for a hard season's work.

George Foote.

DES MOINES

Managers Elbert and Getchell will offer *Stop Thief* at the Berchel Theater week of Aug. 24. At the Princess, the Musical Comedy Stock co. will open the same date, offering *The Mayor of Tokio* for a week.

The Majestic bill, first half of week: Four Solis Brothers, Neary, Miller-Alexander co., Nina Marling, and Three Necha. Last half of week: Cleveland's Mischievous Kids, James Prior, Black and White, Harvard and Cornell, Miss E. Le Lafayette.

The Cines-Klein production of *One Valentine* at the Berchel for the past week was the greatest success in the history of moving pictures in the city as the S. R. O. sign was out at every performance.

Olive North, recently of the New York Hippodrome, is the new prima donna for the Princess Musical co. In her Elbert and Getchell feel they have the ideal woman for the line of parts she will interpret.

Roger Gray will be principal comedian. Rolland Horne will sing principal tenor roles. Neil McNeill will be cast for second comedy roles.

Henry C. Barster is principal basso. Harrison Garrett will be light comedian, and Tom Collins assistant stage director. Collins will also star comedy parts. Eugene Sperer will be musical director. Karl Stall, formerly with Madame Schumann-Heink, is to be principal baritone.

Announcement of other principals will follow.

A. KAHN.

VANCOUVER

Pollard Opera co. in The Mikado, pleased good houses at the Imperial Aug. 4-9; The Toy-maker to follow. The Del. S. Lawrence co. offered The Girl Raffles to audiences which tested the capacity of the Empress Aug. 4-9. The company did splendid work, and Miss Leone won plauds for her clever portrayal of the heroine. Mr. Lawrence accepted every chance the role of the detective offered. At the Avenue, Geo. B. Howard's players presented, in a capable manner, The Private Secretary. Spaulding, was in his element, and the supporting company ably assisted him. Sullivan and Considine, Vancouver was the Orpheum attraction, with G. Molasso presenting La Sonnambula in the headline position Aug. 4-9. Lottie Mayer, assisted by Vivian Marshall, in aquatic frolics, pleased immensely at Pantages. Four other acts kept up the high standard set by the feature act Aug. 4-9. The Musical Comedy co. continues at the Grand.

The roster of the Isabel Fletcher Players, who open an engagement at the Imperial Aug. 23, is as follows: Isabel Fletcher, Charles Ayers, Tom R. Lorin, Meta Marah, V. T. Henderson, Harold Nelson, Jessie Gleason, Lucille Webster, Marie Baker, Marion Tiffany, Irving Kennedy, Frank Wallace, Lew Harbin, Frank McQuarrie and Irma McEvilley. Muriel M. Russell.

NEW ZEALAND NOTES

(From Our Own Correspondent.)

The J. C. Williamson Puss in Boots Pantomime co. has done record business nights throughout the North Island tour. The South Island tour opened at Christchurch on July 18. After playing Invercargill and Dunedin, the co. return to Australia.

J. C. Williamson's pantomime for next year will be *The Forty Thieves*.

George Marlow, Ltd., has sent another dramatic co. across from Australia for a tour of the Dominion. The tour opened at Wellington on July 21 and the repertoire will be *The Night King of London*, *The Girl Who Took the Wrong Turning*, and *What Women Will Do for Love*.

The English Concert, The Butterflies, have just concluded a very successful tour and sailed for Australia on July 24, opening in Melbourne early in August.

J. C. Williamson's next attraction for New Zealand will be the Julius Knish-Irene Browne Dramatic co. which opens in Wellington on Aug. 27. Repertoire: *Milestones*, *Bella Donna*, and *Man and Superman*.

The Brennan-Fuller management have, during the past few weeks, been presenting some very well-entertained vaudeville acts at their four theaters. The majority of them hall from America. Business has been very good.

The Hamilton-Pilgrim Dramatic co. are enjoying a very successful season in the Dominion just now. The co. is an exceedingly strong one and the plays produced are all first class.

The picture houses are setting fairly well patronized just now. The programmes being submitted are much above the average.

Barton's Circus, at present in Winter quarters, will set on the road again in September.

Among the attractions promised us during the next six months are the Julius Knish co., the Royal Comic Opera co., with the Law co., Adeline Genée and the Boston Ballet, the J. C. Williamson Renovato Opera co., the Julian Grand Opera co., David Bisbom, Madame Nordica, Madame Clara Butt and Kennerley Burford, and the American Burlesque co. with The Crafters and The Speculators. So we are in for a regular feast.

ANDREW SMART.

NEW THEATERS

Plans have been filed with the Superintendent of Buildings for a fireproof theater to be located on the southeast corner of Crotona Parkway and Eismere Place, Borough of the Bronx, for the Crotona Parkway Amusement company.

The new structure, designed by Shampman and Shampman, will cost about \$400,000 and occupy a plot 100.8 by 204.4 feet. It is designed to stage high-class Broadway shows, and will have a seating capacity of 2,500.

Jacob Pollock, a wholesale dry goods merchant, will spend \$100,000 for a new theater in Mobile, Ala., to take the place of the Mobile Theater that was burned January 9 last. Jacob Tannenbaum will be the manager and Klaw and Erlanger will do the booking.

Work has begun on the new opera house to be erected in Bainbridge, Ga., by J. W. Callahan. This house will be erected on Broad Street, and will have a seating capacity of about 900 people. The stage will be equipped with new curtains, wings and all new scenery. Klaw and Erlanger have booked a good \$2 attraction for the early part of September, and the manager, Walter J. Brackin, has already sold 150 tickets at \$10 each to the citizens in town to help in the furnishing of this new building. The seats will all be new, the old seats from the Grand to be used in the gallery. The building will cost \$80,000.

Ground has been broken in Winchester, Va., for the New Empire Theater. The New Empire, which is being built by J. H. Henry and W. H. Baker, will be one of the handsomest theaters in this State. The building is entirely fireproof. It will be 115 feet deep and 60 feet wide, having a stage 60 feet wide, 35 feet deep and a height of 60 feet to the gridiron. A. Lowther Forest is the architect and W. E. Frazer the contractor, both of Baltimore. It is expected the house will be finished by Sept. 15. It will be a member of the Eastern Managers' Association and book K. and E. attractions.

Harry Clay Blaney, general manager of the Blaney-Spooner Amusement Company, has confirmed the report that his firm will shortly begin to build a new theater in West Philadelphia to be used as a high-class stock house. This will give the Blaneys two stock theaters in Philadelphia—the other being the American Theater on Girard Avenue.

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AMUSEMENTS the COUNTRY OVER



CALIFORNIA.

SAN DIEGO.—**SPREEKELS:** Frank Cooley co. 10; good business.—**LYCUM:** Laramie Stock co. in *The Man of the Hour* 4-10; missing good houses. The Revolution 11-17. Frank Thorne and Lisette Holdsworth, new members of the co., were well received.—**PRENS:** The Booth Trio, Hibbert and Kennedy, Porter J. White and co., Morris and Beasley, Pease and Bingham, Emma Francis, and pictures 4-10; big bill; good business. Marcedo, Lightner and Jordan, the Trained Animals, Teal, the Bremeners, John G. White's Comedy Circus 11-17. **SAVOY:** Vitoes Trio, Halfredo, the Police Inspector, Belle Oliver, Oceania and Co., Alsky's Hawaiian Serenaders 4-10; spangled bill; capacity houses. Arthur Felkey, Mrs. Bob Flimminson and co., Billy Dodge, the Mags Duo, Janie and pictures 4-10; good houses; pleased.—**PLANA:** 1913. **MAJESTIC:** PICKER: Pictures; all doing good business. Dodge and Hayward, managers of the Spanish Theater, have booked some fine attractions for the coming season, the two having been demonstrated that Mr. Dodge will patronize the better attractions.—**THE HIGH ROAD:** The Blue Bird, Rainbow, The Rainbow are included in the list. A new vaudeville theater, costing \$650,000, is to be erected in San Diego in the near future by Arthur S. Hyman, of Chicago. The house is to be run on a high-class basis, playing the Orpheum acts. John Lane Connor and the Circuit Stock co. will present Dickens's *Christmas on the Hearth* 9 for the benefit of the High School Boys, the Mendocino High School paper, Charles Bernardo's *Wild Animal Circus* will be seen at Wonderland, Ocean Beach, 6-10.

OAKLAND.—**MACDONOUGH:** Kinnaneader pictures 8-9; interesting acts in fair attendance.—**LIBERTY:** Bishop's Players presented Little Love Fanfaron 8-10; good performances.—**INDIA PARK:** Ferris Hartman and Model Kingston in *The Mayor of Tokio* 8-10; fair production, to immense crowds.—**OPHEUM:** Irene Franklin, Miss Orford and her beauties, Pat Rooney and Marion Bent, Lamont, Jane Connally and co., Swan and Osterman, Grant Hayes and Edward Harrigan 8-10; capacity houses.—**VANTAGE:** Good Mill 8-9; headed by Ardath's Dainty Maids and Oiga Harmonic Trio; business fair.

COLORADO.

COLORADO SPRINGS.—**OPERA HOUSE:** Dark.—**BURNS:** Burns Stock co. in *Wildfire* 4-9; capacity business. Billy 11-18. The Home Next Door 1-23. Elevating Her Husband 21-22.—**EMPEROR:** 8-9; fair business.

GEORGIA.

MACON.—**GRAND:** Les Misérables, picture, week 4; good houses.—**PALACE:** Dog Baker, comedian, drew large houses.—**MAJESTIC:** Musical comedies, clean and clever, to fair houses.—**LYRIC:** Joe Sillette, singer, good music and fine pictures.—**PRINCESS:** Arwood and Danforth, singer, pictures and music; good.

ILLINOIS.

URBANA.—**ILLINOIS:** House will open association with stock co. 28 during week of Champaign County Fair.—**AIRDOOME:** First week business 7-15; pictures, concert. Manager Linstone, of the Lertie, which was damaged by fire recently, is making arrangements to have house built for him this fall, which will be modern in every respect. Ground was broken 2 for a motion picture house, to be managed by E. C. Bissell, of Kankakee. New house will be 415, and one story high. There will be six entrances, making it possible to enter house in one minute. Floor will be of concrete, insuring both sanitation and safety. E. S. Wheeler is building the house. With the new house in Champaign, there will be three modern motion picture houses in the Twin Cities. First Show, Urbana youth, bronchos and known in pictures as J. Stander, has left for a complete tour of the West, and will ride in several meets.

CHAMPAIGN.—**WALKER OPERA HOUSE:** Week 11; Eddie Dailey and Bea Dailey in musical comedy, *In Wrong*.—**LYRIC:** Pathé Weekly, The Diamond Mystery, *The Flight at Grimsby Gulch*, and other good films to large houses.—**VARIETY:** Pathé Weekly, Showboat. A Regiment of Two; good films and business. A new motion picture house is being erected here, which will be one of the best in the state. Seats capacity will be 600, and the cost of ventilation and insulation will be included in the building to follow the ordinance of Chicago in every detail. The front will be three stories in height, with two stories on first floor, and seats on upper two floors, the theater will be in a one-story extension in rear. Entire building will be of steel, with concrete floor and absolutely fireproof. B. H. Cooper is building the house and will manage it.

TICKETS
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DECATUR.—**POWERS:** The Kneicherbocker Stock co. week 5; fair business.—**EMPEROR:** Week 10 vaudeville to good business.—**DECATUR:** race meet, 5, 6, 7 and 8, pleased good crowds; Thursday, 7, the crowd was estimated at from one to twelve thousand. Manager Thomas P. Moran, of the Powers, secured the Edison Talking Pictures for three days, commencing 17. Louis Mann has been booked for Oct. 3. The regular Powers season opens Sept. 20 with the *Mr. 100* Man of Other Countries and Mrs. Minnie Anderson. Oct. 1 and 2, *Edgar* and *George* Breakers. This week Mr. Barnes, Horner and Robbie's *Carnival* co. and 26 the Hassenbeck-Wallace Shows.

EAST ST. LOUIS.—**AVENUE:** Five Luminaires in Riot in the Schoolhouse, Generative Victoria, L. E. Pease, and excellent films to large houses. Manager Sher's house has been so full of late that he had frequently to stop selling tickets.—**LYRIC:** First-run pictures; capacity.—**REDMON'S AIRDOOME:** Les Misérables films drew large crowds.—**EARL:** High-class pictures to poor houses.—**ODEON:** Moving pictures to well-filled houses. E. A. Gensler has installed fifteen new fans in house, which will still heat houses.—**HOME THEATRE:** TWENTY-THREE STREET.—**COLONIAL:** *COLONIAL*, ST. CLAIR AIRDOMES: All doing good business.

DANVILLE.—**FISCHER:** R. Winsifred St. Clair, Stock co. are in residence.—**LYRIC:** **OLYMPIA AND COLONIAL:** Pictures and vaudeville to good business.—**CENTRAL PRINCESS:** EXHIBIT, **MAJESTIC:** Are all showing fine films to large business.—With the opening of two new picture houses Danville will have seven motion picture houses; apparently the business is being overdone. Manager C. V. Miller of the Lyric states that his house will open Aug. 25 with five acts of vaudeville; otherwise the policy of the house will remain the same—three performances daily.

MILGEN.—**GRAND:** Many improvements have been made; reopened 27 with *The Ten Black Knights*, and four other vaudeville acts; good business with industrial and comedy pictures at Temple, Orpheum, and Star. Automobile Show Races 20-30.

INDIANA.

CRAWFORDSBURG.—**MUSIC HALL:** Dark week 4.—**PRINCESS:** Pictures week 4; good business.—**JOY:** Photoplays week 4; full houses nightly and audiences well pleased.—**ABO:** Pictures week 4 pleased good houses.—**THEATRORIUM:** Pictures week 4 satisfied good business.

IOWA.

DUBUQUE.—**GRAND:** Dark.—**MAJESTIC:** Edison Talking Pictures July 21-23; delightful packed houses.—**AIRDOOME:** Jack Bessy Stock in *Wife in Name Only* 7-9; excellent business. Same co. 10-12 in *A Daughter of the Ghetto* and 13-16 in *Bonnie Annie Laurie*.—**UNION PARK:** Mississippi Bonestell 7, drew immense crowds. Race and Beverages, the Kaufmans, Bill Deely, and Posto and Fuzzy 10-16.

PORT DODGE.—**PRINCESS:** Edison Talking Pictures 11-15; good business. Laura Fairbanks in *The Awakening of Helena Hiltch* (Sunday) 11. Manager Hopper expects to run *Wings* above, continuously this season. Chautauqua opened 17 at Oleson Park. Barnum and Bailey's Circus 30.

WATERLOO.—Herbert Parker, who has been treasurer of the Waterloo theaters under the management of Bushy Brothers for six years, has resigned to accept position with an electric road out of Waterloo.

IOWA FALLS.—**METROPOLITAN OPERA HOUSE:** Dark. Manager E. O. Ellsworth, of the Metropolis, was at Chicago and in Waterloo the last week on business.

CEDAR RAPIDS.—J. L. McClinton, who has owned and managed the Grand Opera House the past year, has retired.

CEDAR RAPIDS.—Bruce L. ("Circus") Baldwin, a veteran newspaperman, is seriously ill here.

KANSAS.

HUTCHINSON.—**RIVERSIDE PARK:** McGrade and Page, English comedy act; the Zanows Family, Hawaiian aerial gymnasts; this act was fine; performers were high class; Miller and Leary, blackface comedy; the Great Roberts, feats of strength; big business entire week 2-9.

FORT SCOTT.—**AIRDOOME:** The Very Devereux co. week of 4 pleased good business. Their specialties are their strongest features. The Tracy Baird co. week 11.

EMPIORIA.—Al. G. Barnes Animal Show 7; two good performances; under canvas.

MAINE.

PORTLAND.—B. F. Keith's Theater: B. F. Keith Stock co. in *A Romance of the Underworld*, with Sidney Toler and Frances Nordstrum in the leads, to good business. The co. is pleasing and giving a finished production, which does credit to Stage Director Frederick Reicher as well as Manager J. M. Mosher. Manager Mosher announces for next week *The Price*.—**JEFFERSON:** Permanent Stock co. in *Kindling*. Adelaide Klein and Franklin Mun nell playing leads; fine business.—**GREENLY'S:** Vaudeville and motion pictures to good business.—**NICKEL:** Pictures to good business.—**PORTLAND:** Kinetoskop Pictures; good business.—**CASCO:** Pictures, fair business.

BANGOR.—**OPERA HOUSE:** Dark.—**BALLET:** Dark.—**PALACE:** GRAPHIC and NICKEL: Pictures to big business.—**NEW PALACE:** Pictures to big business.—**RIVERSIDE PARK:** J. W. Gorman's co. in *A Day Off*; fine; drawing big. In east are: Bessie Poole, whose dancing carried the theater; Bill Morrison, a fine comedian; Harry Carlton, Steve White, Harriet Herbert, and Marie Victoria, also made big hits; this co. has made a decided local hit.

BATH.—**NEW COLUMBIA:** Harry Ross, Ruth Hayward, Three Cuckoos, Bessie Burton, and photoplays 4-9; excellent, to packed houses. Ver Valley Trio, George Lewis, and photoplays 11-18. Pink Lady 21. Chocolate Soldier 25.

Kindly mention DRAMATIC MIRROR when you write advertisers.

—**DREAMLAND:** Wesley and White, Billy and Effie Hall, and photoplays 4-9; excellent, to large houses. Freeman and Carr and photoplays 11-18.

BRUNSWICK.—**CUMBERLAND:** Waldron's Minstrels 4-6; good, to packed houses. Grace Maxfield and photoplays 7-10; excellent, to large houses.—**PANTIME:** Grace De Winter and photoplays 4-9; good, to large houses. Bessie Burton and photoplays 11-18.

MASSACHUSETTS.

FALL RIVER.—**SAVOY:** Season opens 25 with Carolyn Elberta and the Malley-Denison co.

RIJOU: Week 11-16: The Baylies-Hicks Stock co. presented in Wyoming, with Jeanine Denner, John A. Daley, George Walsh, and Corinne Cantwell in leading parts. The work of the principals was up to their usual high standard.

Hooper.—**GRAND:** Minnie Grable and Pearl Lytell were well staged and acted; under the direction of Harry Hicks. Moving picture between the acts. A great local favorite, Ann Ringstrom, in *Woman Against Woman* 18-25.—**ACADEMY:** Bill 7-18; Helen Pines and co. in *The Girl and the Coach*, Snyder and Hale, Williams and Washington, the Marshalls, the Oliver Quartette, and *The Flight at Grimsby Gulch* to large attendance.—**PREMIER:** Open 25. **FAIR:** Good bills and attendance.—**LINCOLN:** Bill 7-18; *Theatre* 18; James F. Lee, Lew Mathews, Phyllis Blair, Madeline Lee, and Le Roy King, new acts week 11-16 to large attendance. Maude Blair and Bernard Steele closed their engagement with the Baylies-Hicks Stock co. 9, and will open with the Lester Longman co. at New Bedford, Mass., in *A Woman's Way* 16. Mr. Steele will be Mr. Longman's stage director. Eugene Weber closed his engagement 9. Joseph Denner will close 16. George Sylvester, of this city, left 7, to join The Big Bird co. for third season. Hollo Lucy opens Concord, N. H., Sept. 1.

HAVERHILL.—**COLONIAL:** Opened 16 with five vaudeville acts and Kinetoskop and other scenes.—**OPHEUM:** Entered into its second season of stock 18. Belasco's *The Charity Ball* will be the bill for the first week. Valarie Valaire will again lead. Thurlow White is the new leading man and David Perkins the new juvenile. Marion Francis is one of the popular favorites who has been re-engaged for the coming season.—**MAJESTIC:** Drew capacity all through the hot spell and offered splendid bills of pictures and music.—**SONIC:** Drawing well, with pictures and music.—**PINES:** tableau musical comedies, under direction of W. T. Gorman; pleasing good business.

GREENFIELD.—**LAWLER:** Will Dorsey, Soddy Family, Ralph Markee, Fred and Bea Lucifer, motion pictures featuring local views 2-10; good business; satisfied.—**VICTORIA:** Miss Miller, new musical comedy, in town; Mrs. Horne and Harry Kassing, Harry Hart, and moving pictures 8-9; pleased good houses.—**THE BIJOU:** Closed for the month. Downie and Whicker's Circus 7; fair business.

LOWELL.—**MERRIMACK SQUARE:** The Merrimack Square Players in Granzak all week; fine show; big houses.—Keith's Theater is scheduled to open about Aug. 25, and the management promises a fine series of shows during the coming season.

22, 23.—**EMPEROR:** The Seven Bricks, Roland West and co., Aubrey Pringle and Violet Allen, Dora Earle and Carl Hyatt, Lee Brothers, Empresscope 8-16.—**EMPIRE:** O. E. Van Astor and *Empresscope* 8-16.—**AMERICAN:** *ANSONIA AND ORPHEUM* (movies): Are steadily playing to capacity at 15 cents, just as before at 10 cents, producing the best films three to four days after being released.

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business for the entire week, giving excellent satisfaction. St. Gotthard Duo, Amber Sisters, "Big Jumbo" (wrestling bear), Nat Farnum, Wercher and Yenne, the Landens, and Pictures 11-18; excellent business; good bill. Neil O'Brien's Minstrels 21.—PARK: Kinemacolor Pictures 11-18 to excellent business.—WORLD IN MOTION: Moving pictures 11-18 to satisfactory business.—Kroese's Carnival co. closed a successful week 16, all shows and concessionaires obtaining excellent business. Manager Kroese was congratulated by the city officials for the cleanliness of all attractions.

ELMIRA.—ROBINS: The Robins' Opera co. in The Sunway Girl pleased large houses 11-18. Eddie Lavelle and his comedians scored in the role of Flipper, and Mildred Hayes, also new to the cast, made a favorable impression as Lady Coode. Florence Mackie was pleasing as Winifred Gray. Grace Ellsworth sang in excellent voice as Carmenita. Lillian Ludlow was an adequate Alice, and Vera Velmar a good Dorothy. Wilfred Young as Guy Stanley, and Boyd Marshall as Bobby Barclay were particularly good. Fred Emerson, O. W. Moore, and Eddie Burns helped in the general excellence. Coming Thru' the Rye 18-25.—MAJESTIC: Richard Brothers, Goldie Moore, Arion Quartette, Eddie Buddie, Chaffin and Harford, and George Aronoff 11-18; excellent business and pleasure.—LYCROUM: Al. Field's Minstrels 18.—COUVER: Pictures 11-18; large business.

ALAMANCA.—ANDREWS: Al. G. Field's Minstrels 9 gave excellent satisfaction (matines and night) to capacity. Pine Feathers 21.

NEWBURGH.—COHEN'S: Motion pictures 11-18 to good business; pleasing performances.

HERKIMER.—GRAND OPERA HOUSE: Dark.

OHIO.

URBANA.—CLIFFORD: The Nancy Boyer co. after rehearsing here, opened their season 11 in The Gamblers. The house was packed, and Miss Boyer and her co. made the biggest kind of a hit. Encouragement for one week.—LYRIC, WONDERLAND, and ORPHEUM (picture houses): Do the business. Frank Powers Carpenter with The Time, the Place and the Girl is home for a few days; also Eimer Fritz, with Third Degree.

NEWARK.—AUDITORIUM: Picture plays every afternoon and evening to good business. Manager Johnson offered Nat Goodwin in Oliver Twist 11 to full house. Helen Gardner in The Wife of Cain (photoplay) comes 14, 15.—AIRDOME: Pictures every afternoon and evening to good business.

OKLAHOMA.

MCALISTER.—STAR AIRDOME: Whylie Dramatic co. week 11.—YALE—MAJESTIC: Pictures enjoyed splendid business.—VICTOR: Pictures had good run of business.—FORUM and LIBERTY: Pictures. Al. G. Barnes' Circuit will give two performances in McAlester 22. Kit Carson's Wild West will give two performances at Hartshorne, Okla., Sept. 6.

PENNSYLVANIA.

SCRANTON.—POLI: The Rosary week 4 to unusually good business. Charles Dingle (his first appearance here) as Bruce Wilton was very convincing. Jane Tyrrell (her first appearance here) was excellent in the dual roles of Vera Wilton and Alice March, and shared honors with Charles Dingle. Dan Lawler as Father Kelly never appeared to better advantage. Roger Barker as Kenward Wright (his first appearance) did excellent work and scored. Roy Summer, Ettie Bryan, Alice Baker, and Tommy Shearer deserve much credit for their unusually good work. The staging and scenery were very good. May E. Barrett's singing of the "Rosary," during the performance of the play, was very much enjoyed. A Fool There Was 11-18.—STAR: Pictures season opens 22 with The High Life Girls. Thomas M. Gibbons, who has been manager of Lancaster Park for the last three seasons, has been compelled to that position on account of ill health. Mr. Gibbons, accompanied by his family, left 8 for a six weeks' trip abroad. M. J. Lynch has been named as manager of the Park, to succeed him. Mr. Lynch is one of the directors of the co. in control of the Park.

ALTOONA.—MISHLER: Harry Hastings' Big Show opened the season of 1913-14 to fair business. The White Slave 8; medium attendance. Miner's Big Frolic Burlesquers 11; good business. Youth and Beauty Burlesquers 14; fair attendance.—ORPHEUM: The regular season opened 11 with Harry Tighe's Twelve Colonials and the Empire Comedy Four as headliners and it continued natural as ever to crowded houses throughout week.—PARK: The Time, the Place and the Girl was presented last week by the E. J. Hall Stock co. and business was excellent. Bobby Burnett week of 11.—LAKEMONT PARK: Meriel Fisher's Female Orchestra is drawing the crowds.—Edward Trout is spending his vacation at his home here. Krestore, the magician, is spending his summer here, before going out again on United time. Bud and Nellie Heim are enjoying the summer breezes here with their new auto.

LANCASTER.—COLONIAL: Frank Jones in Hello Bill 11-18 pleased very large audiences. He received excellent support from Harry Knapp, Hamilton, Jack Lyons, William H. Woodside, Michaelis, Carroll, Oriele, Lamm, Besse, Hunter, Salomee, and Alice Niles. FULTON: Manager C. A. Yester has announced that the season will open with Primrose and Dockstader's Minstrels 22. Arvine's Players, headed by George Arvine and Edwin Forsberg, who made a great success last season, will return Sept. 1 for the season. Among the one-night attractions booked are: Ben-Hor, Within the Law, The Firefly, Madame Nasimova, John Drew, The Spring Maid, Aborn Grand Opera co., The Governor's Lady, The Girl and the Baron, Oh! Oh! Delphine, Pine Feathers, Everywoman, and Little Women. Frank Jones, of the Hello Bill co., received word here that his mother died in Cincinnati, O., 12.

HARRISBURG.—MAJESTIC: Miner's Big Frolic 8; usual good attendance. The chorus was strong and well drilled and, as a whole, the show was a success. Beauty, Youth and Folly 18; good house and the show pleased.

Primrose and Dockstader's Minstrels 21. This house will soon pass under the control of Wilmer and Vincent, who now control the Olympia and the Colonial in this city.—PANTANG PABLO: Week 4-9: Kelly and Judge, knockabout comedians; Adele Asta, singing comedians; Calicke, guitar soloist of native Hawaiian songs; Dunham, Edwards and Farrell, military travesty; Power's Elephants, motion pictures. Week 11-18: Breakaway Barrels, aerialists; Art and Mamie Lasley, mirth and music; Cleve and Metcalf, duet; Ursine and Da Osto, harp and songs; Maglin, Eddy and Roy, comedy pantomime; good business for the week.

JOHNSTOWN.—CAMBRIA: Harry Hastings' Big Show opened the preliminary season to fair business 8. The show was really not whined into shape, but gave a creditable performance. The White Slave 9; fair attendance and good performance. Miner's Big Frolic 12; room decoration, to fair business. Beauty, Youth and Folly 18.—THREE MAJESTIC: With a three-day policy opened 11 to capacity business. The opening bill was Sam Barton's comedy sketch; the Empire Four, Albert Perry, and co in sketch, and Reissner and Gosses; all of whom "went big."

GORRY.—LYRIC: Season opens at this house 20 with H. H. Frame's production of Eugene Walter's play, Pine Feathers.—ARENA: Wyoming Bill's Wild West 8 had very poor business, and gave two equally poor performances. Manager Parker of the Library, announces that the number of plays this season will depend on the patronage bestowed. He has the finest attractions on the road booked, but cannot afford to play them at a loss.

WILLIAMSPORT.—VALLENTON: PA.—VILLION: Pearl Stock co. in The Third Degree and A Man's Way 11-18 to wood-sized and enthusiastic audiences; the co. are making many friends here, and the plays that are being produced are strong ones; stages well.—LYRIC: ORPHEUM, GRAND, CITY, HIPPODROME: All pictures are doing good business to appreciative audiences.

SUNBURY.—THEATER: A Butterly on the Wheel will open the house 20. Talking pictures Sept. 1. Pine Feathers 6. Within the Law 8. Sweethearts and Wives 10. A Night on Broadway 17.

BRADFORD.—BRADFORD: Al. G. Field's Minstrels opened season 5 with satisfactory performance to large audience. O'Brien's Minstrels 19.

POTTSVILLE.—ACADEMY OF MUSIC: Souza and his Band 18 delighted capacity.

PITTSTON.—PRINCESS: Primrose and Dockstader's Minstrels 20.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Malley-Denison co. in The Girl in the Taxi 11-18; well put on with the usual clever work by Blanche Shirley and James Craig. Eddie Richardson, Lynn Osborne and Alfred Ball made their first appearance with that co. in big houses. Ways and Means.—FREEBODY PARK: Albert Von Tilzer, Rosalie and Prevost, William Quigley, Mata and Mata, Kitty Flynn, Hall and Stewart 11-18; fair business.—COLONIAL: John Higgins, Black Brothers, Davers Trio headed a good bill 11-18.—BIJOU: Feature Independents 11-18; crowds at both houses.

TEXAS.

EL PASO.—CRAWFORD: Vaudeville and pictures continue to fair houses.—AIRDOME: Jack Housh Stock co. pleased good houses week 4 in The Truth and The Devil.—Fogg's Ideals will be the name of the musical comedy co. which is to open at the Crawford week of 25. Manager Fogg writes from Los Angeles that he has succeeded in getting together some of the best talent on the Coast and that he is sure his co. will produce the new co. the best musical stock in El Paso in great many years. The roof-garden on top of the Hotel del Norte Hotel, with its moving pictures and fine orchestra, is entertaining large crowds nightly, high-class entertainments being given.

DALLAS.—CYCLO PARK: Week 4: Wolf Stock co. in The Heart of An Indian; fair to fine houses entire week.—LAKE CLIFF: CAINO: Boyd Noian, Lillie Cahill, Bianchi, Birr, and Irma Mankoid week 4. The Melting Pot 11. The Amasons; good playing, to excellent houses; patronage increasing weekly. The Fair Park Coliseum has been given to the Grand Opera Committee for opera from Feb. 24 to March 9, 1914. The Interstate Amusement Co. will build a new theater to be opened in time for 1914-1915 seasons. Work is progressing rapidly on the new Crystal and Old Mill theaters.

BONHAM.—PHELER'S AIRDOME: Cash's Musical Comedy co. week 4-5; F. B. O. slightly pleased.—LYRIC and THE REST: Pictures to fair to business.—STEIGER OPERA HOUSE: Dark.

VERMONT.

BARRE.—OPERA HOUSE: The Girl and the Baron 11; fair performances and house. Lucille Parish in Little Miss Fix-It 18 drew well and pleased.

VIRGINIA.

STAUNTON.—NEW: Week of 11: Kennedy and Burt, Carl Statler, Dolan and Lenhart, May Myers, Mardin, Kahn and Nugent, Kokko Pictures.—ART: Vaudeville and picture houses.

PETERSBURG.—ACADEMY: Dark.—LYRIC: Dark.—COCKADE AND VIRGINIAN: Pictures 4-9; fair business; pleased.—STAR: LIGHT PARK: Small business to motion pictures.—SAVOY: Pictures.

WASHINGTON.

TACOMA.—PRINCESS: Week 2-9: The Woman's Way by Princess Players, to fair patronage.—TACOMA: Dark. Dean B. Worley, special representation of John W. Considine, of Sullivan and Considine, was given a banquet at the Tacoma Hotel on his first visit here. Mr.

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DATES AHEAD



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DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Marquette, Mich., 20; Isengrav 21; Menominee 22; Green Bay, Wis., 23; Appleton 23; Oshkosh 23; Winona 23; Fond du Lac 23; Duluth 23; Milwaukee 23; Mich., 23.

ALIVE, L. XANTHIPPE (Lily Shubert and Orval): New York city Aug. 15—indefinite.

BOUGHT AND PAID FOR (Wm. A. Brady, Ldg.): San Francisco, Cal., 17-30.

BREWSTER'S MILLIONS: Banff, Me., 21; Dover 22; Sherbrooke, Can., 23.

BUNTING, EMMA (E. A. Schiller): Atlanta, Ga., 21-Sept. 6.

BUTTERFLY ON THE WHEEL (Meers, Shubert and Waller): Carbondale, Pa., 23; Susan 23.

CARD OF THE HEART: Columbus, O., 18-20.

CAMP, RICHARD (and Hattie Williams (former Rosalie)): New York City, N. Y., 15-20; New York city 25—indefinite.

CULLINE, WILLIAM (Charles Frohman): New Haven, Conn., 23; Plainfield, N. J., 23; Long Branch 23; New York city Sept. 1—indefinite.

COST OF LIVING (Rowland and Clifford): Poetry, Ill., 24-27; Chicago 21-Sept. 20.

DAMAGED GOODS (Richard Bennett): New York city Aug. 11—indefinite.

DAMAGED GOODS (Richard Bennett): Buffalo, N. Y., 21.

DIVORCE QUESTION (Rowland and Clifford): Ft. Wayne, Ind., 24; Indianapolis 25-30; Dayton 25.

DREW, JOHN (Charles Frohman): New York city Sept. 1—indefinite.

EAST LYNNE (O. W. Langstaff): Fair Haven, Vt., 20; Port Huron, N. Y., 21; Westport 22; Willimantic 22.

ELIXIR OF SOUTH (Oliver Morosco): Chicago, Ill., Aug. 1—indefinite.

SOAPBOX THE (Oliver Morosco): New York city Aug. 1—indefinite.

EVERYWOMAN (Henry W. Savery): Seattle, Wash., 23; Vancouver 23; Victoria 23-30.

FAMILY UPBOARD (William A. Brady): New York city Aug. 21—indefinite.

FIGHT, THE (Henry B. Harris Est.): New York city Sept. 3—indefinite.

FINE FEATHERS (H. H. French): Salamanca, N. Y., 23; Jamestown 23; New York city Sept. 3.

FIND THERE WAS: Newark, N. J., 28-30.

FLASHBACK (A. G. Delamater): Pittsburgh, Pa., 23.

GIRL AND THE DRUMMER (Fred Myers): Chillicothe, Ohio, 22; Sparus 23; La Grange 23; Chillicothe, Illinois, 23; Galion 23; Ovintown 23; Nellieville 23; Ashtabula 23; Fonda, N. Y., 23; Clinton Sept. 1; Waycross 23; Kaukauna 23.

GIRL AND THE STAMPEDE: Sault Ste. Marie, Mich., 23.

GIRL AND THE TRAMP (Fred Myers): McGregor, Ia., 23; Garwin 23; Gladbrook 23; Joliet, Ill., 23; Galvesville 23; Chilton Sept. 2; Wausau 23.

GREAT ADVENTURE (Winthrop Ames): New York city Sept. 1—indefinite.

GREAT DIVIDE (Primrose and McGillian): Boston, Mass., 21; Beaver Dam 22; Waterloo 23; New London, Conn., Anteville 23; Winona 23; Chippewa Falls 23; Winona, Minn., Sept. 1.

HACKETT, NORMAN: Grand Rapids, Mich., 23.

HER OWN MONEY (Winthrop Ames): New York city Sept. 1—indefinite.

HODGE, WILLIAM T. (Les Shubert): Albany, N. Y., 23; Chicago, Ill., Sept. 1—indefinite.

IRWIN, MAY (Liebler Co.): Clayton, N. Y., 24; Binghamton 23; Boston, Mass., Sept. 1—indefinite.

KISS ME QUICK (Philip Bartholomaeus): Boston, Mass., 24—indefinite.

LION AND THE MOUSE (Gen. W. Bubb): Jasper, Ind., 24; Ovensville 23; Ovintown 23; Mt. Carmel, Ill., 23; West Salem 23; Clay City 23; Olmec 23.

LITTLE LOST SISTER (Robert Rickson): Peoria, Ill., 23.

LITTLE MISS BROWN (Philip Bartholomaeus): Chicago, Ill., Aug. 24—indefinite.

LUKE, THE (Meers, Shubert): New York city Aug. 14—indefinite.

MANN, PHON: HOME: Cincinnati, O., 24-30.

MASON, JOHN (Charles Frohman): Pasadena, Cal., 23; Salt Lake City, U. S., 22, 23; Ogden 23; Cheyenne, Wyo., 22; Colorado Springs, Colo., 23; Denver 23-30.

MILLINE, HENRY: Minneapolis, Minn., Sept. 6.

MISSOURI GIRL (Eastern: Merle H. Norton's): Dunbar, Ind., 20; West Baden 24; Huntingburg 25; Rockport 26; Tell City 27; Petersburg 28; Owensville 28; Cynthiana 30; Evansville 31.

MISSOURI GIRL (Western: Norton and Rith): Cartersville, Ga., 20; Clayton 21; Massena 22; Cazenovia 22; Norwood 23; Alexandria Bay 23.

MUNTE CRISTO (Wallace and Collins): Medina, Wis., 20; Colby 21; Loyal 22; Granton 22; Eau Claire 24.

NEARLY MARRIED (Cohan and Harris): Long Branch, N. J., 20, 21; Red Bank 22, 23; New York city Sept. 1—indefinite.

OFFICER 600 (Eastern: A. S. Stern): Troy, N. Y., Sept. 1; Great Barrington, Mass., 2; Greenfield 3.

OFFICER 600 (Southern: A. S. Stern): Altona, Pa., Sept. 1; Johnstown 2; Greenfield 3.

OFFICER 600 (Western: A. S. Stern): Winnipeg, Man., Can., 18-23; Portage 23; Prairie 23; Brandon 23; Regina 27, 28; Prince Albert, Sask., 29, 30; Saskatoon Sept. 1-3.

O'HARA, FISKE (Augustus Pitou, Jr.): Sheboygan, Wis., 23; Green Bay Sept. 1; Appleton, 2. Oshkosh 2.

OLOOOTE, OHOUNCEY (Henry Miller): Minneapolis, Minn., 24-30; St. Paul 31-Sept. 6.

ONE DAY (One and Fitchett): Providence, R. I., Sept. 1.

PAID IN FULL: Lisbon, N. H., 20; Barton, Vt., 21; Lyndonville 22; Lancaster, Can., 23; Newark, N. J., 23; Pittsfield 23; Chazy, N. Y., 23; Lake Placid 23; Saranac Lake 23.

PATTON, W. E. (Frank Smith): Chicago, Ill., 24-30.

PEG O' MY HEART (Oliver Morosco): Peterborough, N. J., Sept. 5.

POTASH AND PHILMUTTER (A. H. Woods): New York city Aug. 16—indefinite.

REBECCA OF SUNBROOK FARM: New York city Aug. 16—indefinite.

ROMANCE OF THE UNDERWORLD (Rowland and Clifford): Detroit, Mich., 17-23; Cleveland, Ohio, 23-30; Pittsburgh, Pa., 31-Sept. 6.

ROARY, THE (Rowland and Clifford): Grand Rapids, Mich., 23-30; Detroit 31-Sept. 6.

SHEPHERD OF THE WHEEL (Meers, Shubert and Waller): Carbondale, Pa., 23; Susan 23.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Waverly, Ia., 20; Waterloo 21; Independence 22; Manchester 23; Dubuque 24; Prairie City 25; Chien, Wis., 25; Winona, Minn., 26; La Crosse 26; Winona 26; Albert Lea 31.

SHEW'S BEIS TO BALDPAPE (Cohan and Harris): New York city Sept. 1—indefinite.

SHEW'S HEAD OF THE HILLS (Gaskill and MacVitty): Benton Harbor, Mich., 31; Kalahari 31.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Aurora, Ill., 21; Moline Sept. 1.

SHEW'S PRINTER OF THE HILLS (Gaskill and MacVitty): Beloit, Wis., 23; Monroe 25; Stoughton 26; Portage 27; Cambria 28; Waupun 29; New London 30; Oakdale 31.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Faribault, Minn., 20; Northfield 21; River Falls 22; Stillwater 23; Eau Claire 24; Detroit 27; Green Bay 28; Grand Forks, N. Dak., 28; Des Moines 29.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): St. Louis, Mo., 17-23; Kansas City 24; St. Joseph 25-Sept. 5.

SILVER WEDDING (H. H. France): New York city Aug. 11—indefinite.

SIS PERKINS (E. J. Smith): Williamsburg, Ind., 20; Woolee 21; Goodland 22; Rosedale 23.

SPENDTHRIFT (Primrose and McGillian): Mifflin, Wis., 20; Marathon 21; Stevens Point 21; Wausau 22; Oakdale 23; Darien 26; Portage 26; Racine 26; Kenosha 21; Janesville Sept. 1.

ST. A. H. (FIFT) (Woo and Lambert): Walden, N. Y., 21; Saratoga Springs 22, 23; East Hampton, Mass., 27; Gardner 28; Athol 29; Gloversville, N. Y., 21; Sept. 1; St. Johnsville 21; Brattleboro, Vt., 3.

STOLE THIEF (Cohan and Harris): Chicago, Ill., Aug. 26—indefinite.

STOLE THIEF (Cohan and Harris): Des Moines 21-30.

TAYLOR, LAURETTE (Oliver Morosco): New York city Sept. 1—indefinite.

THAT PRINTER OF UDELL'S (Gaskill and MacVitty): Chicago, Ill., 23-25; Peru 24; Liberty, Ia., 25; Grinnell 26; Atlantic 27; Omaha, Neb., 28-30; Kansas City, Mo., Sept. 6.

THAT PRINTER OF UDELL'S (Gaskill and MacVitty): Waukesha, Wis., 21; Joliet, Ill., Sept. 1.

THELMA (Henry W. Link): Chilton, Wis., 20; Appleton 21; Wausau 22; Portage 23; Winona 23; Winona 24; Sparus 23; Ovintown 23.

THIEF (THE): (Master, Primrose and McGillian): Jamesville, Wis., 24; Bingham Center 25; Boscobel 26; Lancaster 27; Peru, Ill., 23; Waukesha, Wis., 24; Rock Island Sept. 1; West Liberty, Ia., 2; Waterloo 6; Cedar Rapids 7.

THIEF, THE (Western: Primrose and McGillian): Charlevoix, Mich., 23; Traverse City 23; Manistee 24; Big Rapids 25; Holland 26; Muskegon City, Ind., 21; Paxton, Ill., Sept. 1.

THIRD GROVE (Gen. W. Bubb): Bensenville 21; Chicago 22; Winona 23.

TOWN POOL (Harry Green): Veviersburg, Ind., 20; Kingman 21; Alberton, Ill., 22; Bellows Falls 23; Mt. Pleasant 25; Waynesville 26; Manito 27; Ashland 23; Franklin 25; Nebo 26; Vandals 26; Mo., Sept. 1; Fulton 2; Sturgeon 3.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): St. Louis, Mo., 21-Sept. 6.

UNCLE TOM'S CABIN (Kibble and Martin): Indianapolis, Ind., 18-23; Dayton, O., 25-27; Akron 28-30; Erie, Pa., Sept. 1; Jamestown 28; Binghamton, N. Y., 23; Hornell 4.

UNCLE TOM'S CABIN (Siston's): Aberdeen, Wash., 21; Thea 22.

UNCLE TOM'S CABIN: Columbus, O., 21-23; Boston, Mass., Sept. 1—indefinite.

WHAT HAPPENED TO MARY: Boston, Mass., 10-20.

WHERE IGNORANCE IS BLISS (H. G. Fiske): New York city Aug. 28—indefinite.

WHERE THE TRAIL DIVIDES (Primrose and McGillian): Michigan City, Ind., 24; Naupaka 25; Morenci, Mich., 25; Flint 26; Saginaw 21; Big Chippewa, Mich., 26; Lansing 4.

WHIP, THE (Comstock and Gest): Chicago, Ill., Aug. 20—indefinite.

WHITE SLAVE: Cleveland, O., 18-23.

WHITE, AL. H. (Ben Stern): Red Bank, N. J., 20; Baltimore, Md., Sept. 1-6; Washington, D. C., 8-18.

WITHIN THE LAW (A. H. Woods): New York city Sept. 11, 1912—indefinite.

WITHIN THE LAW (A. H. Woods): Chicago, Ill., July 27-Sept. 27.

WITHIN THE LAW (A. H. Woods): Carbonado, Pa., 26.

WOLF, THE (Jo. King): Portage, Wis., 28.

COLUMBIA (Fred G. Berger): Washington, D. C. Sept. 14—Indefinite.
DAVIDSON-HARRY: Pittsburgh, Pa.—Indefinite.
DAVIDSON: Milwaukee, Wis., April 13—Indefinite.
ELITCH'S GARDEN: Denver, Colo., June 7—Indefinite.
ELSNER, EDWARD, PLAYERS: Long Beach, N. Y., June 28—Indefinite.
EMPIRE (Spitz and Nathanson): Providence, R. I., Sept. 1—Indefinite.
FEALY-DURKIN: Denver, Colo., June 16—Indefinite.
FISHER, EDWIN, PLAYERS: Lancaster, Pa., Sept. 1—Indefinite.
GARRET PLAYERS: Hoboken, N. J.—Indefinite.
GOTHAM (Mrs. P. H. Boyle): Brooklyn, N. Y., Aug. 22—Indefinite.
GREENPOINT (Al. Trabern): Brooklyn, N. Y., Aug. 20—Indefinite.
HALL, EUGENE J.: Altoona, Pa., June 9—Indefinite.
HALTON-POWELL: Terre Haute, Ind.—Indefinite.
HARLEM OPERA HOUSE: New York city Sept. 1—Indefinite.
HAWTHORN, FERDY: Toronto, Can., May 26—Indefinite.
HORNE, ARIAN, Q., May 19—Indefinite.
HUDSON: Union Hill, N. J., May 5—Indefinite.
JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—Indefinite.
KEITH: Toledo, O., April 14-Aug. 30.
KEITH'S Hippodrome: Portland, Me., June 2—Indefinite.
LAKE CLIFF (Chas. A. Mangold): Dallas, Tex.—Indefinite.
LANG, EVA: Omaha, Neb., July 18-Aug. 28.
LATIMORE AND LEIGH: Roanoke, Va., June 10—Indefinite.
LAWRENCE, DEL. S.: Vancouver, B. C., Can., Aug. 14—Indefinite.
LLOYD, ROLLO: Concord, N. H., Sept. 1—Indefinite.
LONEIGAN, LESTER: New Bedford, Mass., Aug. 16—Indefinite.
LONG, BILLY (Goring and Stacy): Nashville, Tenn., June 2—Indefinite.
LUTTRINGER, AL: Rockland, Me., June 2—Indefinite.
LYDORUM (Dennis, Weiss and Dowell): San Diego, Calif.—Indefinite.
MAGNETIC (Utica, N. Y., April 21—Indefinite.
MALDEN-DENISON (Fall River, Mass., Aug. 26—Indefinite.
MALLEY-DENISON (W. L. Malley): Newport, R. I.—Indefinite.
MANHATTAN OPERA HOUSE: New York city Aug. 4—Indefinite.
MATTHEWS-ELLIOTT: Lima, O., June 2—Indefinite.
MORIBON, LINDBY: Lynn, Mass., Aug. 2—Indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—Indefinite.
NORTH BROTHERS: Topeka, Kan., Sept. 1—Indefinite.
OLENTANGY: Columbus, O., May 12—Indefinite.
OLIVER, OTIS (Ed. Williams): Oshkosh, Wis., April 24—Indefinite.
OLIVER, OTIS: La Fayette, Ind., May 26-Aug. 20, Rockford, Ill., Sept. 3—Indefinite.
ORPHEUM: Montreal, Can., May 5-Aug. 28.
ORPHEUM PLAYERS (Wm. A. Parrot): Philadelphia, Pa., Sept. 1—Indefinite.
PATTON (James Patton): Newark, N. J., June 9—Indefinite.
PEARL (W. H. Amel): Williamsport, Pa.—Indefinite.
PERMANENT PLAYERS: Edmonton, Can.—Indefinite.
PERMANENT PLAYERS: Winnipeg, Can., Aug. 11—Indefinite.
PERUCHI-GYZPENE (C. D. Peruchi): Tampa, Fla., May 12—Indefinite.
PITTSFIELD PLAYERS: Pittsfield, Mass.—Indefinite.
POLI (S. E. Poli): New Haven, Conn., May 5—Indefinite.
POLI (S. E. Poli): Hartford, Conn., May 5—Indefinite.
POLI (S. E. Poli): Bridgeport, Conn., May 5—Indefinite.
POLI (S. E. Poli): Scranton, Pa., May 5—Indefinite.
POLI (S. E. Poli): Washington, D. C., Feb. 3—Indefinite.
POLI (S. E. Poli): Springfield, Mass., April 7—Indefinite.
POLI (Harry E. Parsons): Waterbury, Conn., Aug. 18—Indefinite.
PRINCESS: Des Moines, Ia., Aug. 24—Indefinite.
PRINCESS: Tacoma, Wash.—Indefinite.
PRINGLE, DELLA (C. H. Van Auken): Butte, Mont., Aug. 31—Indefinite.
READIN, ROMA: Ottawa, Can.—Indefinite.
REEDMOND: Sacramento, Cal.—Indefinite.
RICHMOND (De Witt Newing): Stapleton, S. I.—Indefinite.
SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 5—Indefinite.
SHATTLE: Seattle, Wash.—Indefinite.
SHERMAN-AYLESWORTH: Moose Jaw, Sask., Can., Sept. 1—Indefinite.
STANFORD PLAYERS (Maurice Stanford): Williamson, N. J., Sept. 1—Indefinite.
STODDARD (W. L. Stewart): London, Ont., Can., June 23—Indefinite.
STOKH, CLIFFORD, AND MABEL BROWNELL (Les Ottomangis): Newark, N. J., Sept. 1-27.
SUMMERS, GEORGE H.: Hamilton, Ont., Can., May 19—Indefinite.
TURNER, CLARA: Port Chester, N. Y., April 1—Indefinite.
UTAH THEATER: Salt Lake City, U., May 18—Indefinite.
VAN DYKE AND EATON (F. Mack): Des Moines, Ia., May 1—Indefinite.
VAUGHN: Shawnee, Okla., June 26—Indefinite.
WADSWORTH (Cecil Owen): New York city Aug. 22—Indefinite.
WASHINGTON (James Slocum): Detroit, Mich., July 21—Indefinite.

TRAVELING STOCK COMPANIES

AUBREY (D. O. Hittner): Terre Haute, Ind., Aug. 30.
BERLMONT: Falls City, Neb., 17-23.
BERWIGE (G. L. Beveridge): Waukesha, Wis., 15-25.
BOYER, NANCY (William Morgan): Bellefontaine, O., 18-23.
BROWN, KIRK: Carbondale, Pa., Sept. 1-6.
BUCKLEY-SHAW (E. M. Buckley): Madrid, N. Y., 18-20, Lisbon 21-23.
BYERS, FRED (Fred Brers): Lodi, Wis., 19-22.
CALLAHAN DRAMATIC (L. W. Callahan): Le Roy, III., 18-23.
CHAUNCEY-KEFFER (Fred Chauncey): Vandervort, Pa., 18-23.
CORNELL-PRICE (W. E. Cornell): Holland, Mich., 18-23.
DE VOSS (J. B. Retour): Cambridge, Mass., 18-23, Darlington, Wis., 25-30.
DUGHERTY (Dougherty-Pruitt-Cox): Butler, Mo., 18-23.
EWING, GERTRUDE (W. N. Smith): Green City, Mo., 18-23, Memphis 25-30.
GALLUP STOCK (Bert B. Gallup): Maitland, Mo., 18-23.
GORDINIER BROTHERS: Lewistown, Ill., 19-23.
GRAHAME: Greenville, Pa., 25-30.
HAYES, LUCY, PLAYERS: Goodland, Kan., 15-23.
HILLMAN'S IDEAL ((Harry Sohns): Parsons, Kan., 18-23, St. John 23-30, Ellsworth Sept. 1-6.
KLARK, GLADYS: Camden, Me., 31-33.
LONGACRE (Woo and Lambert): Kittanning, Pa., 18-23, Waynesburg 25-30, Clarkburg, W. Va., Sept. 1-6.
MARKS, MAY BELL: Hamilton, Ont., Can., 1-6.
MYRKE-HARDER: Williamsport, Pa., Sept. 1-6.
SHANNON, HARRY: Wanakena, O., 25-30.
ST. CLAIRE, WINIFRED: Beliefontaine, O., 18-23.
SHOREY, ETHEL MAY: Danielson, Conn., Sept. 1-6.
SPEDDEN AND PAIGE (Sam Spedden): Sheldon, Ia., 18-23.
SPUNOON DRAMATIC: Okmulgee, Okla., 18-23.
VINTON, MYRTLE: Cleared, Ia., 21-23.

OPERA AND MUSICAL COMEDY

ADELE (New Era Producing Co.): Montreal, 18-23, New York city 25—Indefinite.
ALL ABOARD (Low Fields): New York city June 5—Indefinite.
AMERICA (Meers, Shubert): New York city Aug. 30—Indefinite.
BERNARD, SAM (A. H. Woods): Boston, Mass., Sept. 1-18.
CHOCOLATE SOLDIER: St. John, N. B., Can., 20-23, Bath, Me., 28.
COLUMBIA MUSICAL COMEDY (Dillon and King): Oakland, Cal.—Indefinite.
COUNT OF LUXEMBOURG (Klaw and Erlanger): Toronto, Ont., 18-23.
FIREFLY (The): Philadelphia, Pa., 30-Sept. 6, Follies of 1918 (Florenz Ziegfeld, Jr.): New York city June 16—Indefinite.
GAETY JUBILEE (Anderson, Gaety Theater Co.): Chicago, Ill., Aug. 24—Indefinite.
GINA OF MY DREAMS (Kelly and Coonts): White Plains, N. Y., 29, Poughkeepsie 30, Schenectady Sept. 1, Johnstown 2, Troy 8, Oneonta 9, Waverly 5, Hornell 6.
GORDON, LILLY (Joseph M. Galtis): Schenectady, N. Y., 21, Albany 22, 28.
GOERAN MUSICAL COMEDY (J. W. Gorman): Portland, Me.—Indefinite.
GOERAN MUSICAL COMEDY (J. W. Gorman): Bangor, Me.—Indefinite.
GOERAN MUSICAL COMEDY (J. W. Gorman): Lewiston, Me.—Indefinite.
GOERAN MUSICAL COMEDY (J. W. Gorman): Anburndale, Mass.—Indefinite.
GORMAN MUSICAL COMEDY (J. W. Gorman): Brockton, Mass.—Indefinite.
GORMAN MUSICAL COMEDY (J. W. Gorman): Worcester, Mass.—Indefinite.
GORMAN MUSICAL COMEDY (J. W. Gorman): Dover, N. H.—Indefinite.
HARRY PANTRY (Low Fields): New York city 25-30.
HARTMAN, FERRIS: Oakland, Cal., June 1—Indefinite.
HEART BREAKERS: Des Moines, Ia., 21-30.
HITCHCOOK, RAYMOND (Cohan and Harris): Atlantic City, N. J., Sept. 1-6.
HEATING AND FLOOD MUSICAL COMEDY: Portland, Ore.—Indefinite.
LITTLE BOY BLUE (Henry W. Savage): Dover, N. J., 28, Paterson 29, 30.
LITTLE MISS FIX-IT (Werbe and Laescher): Atchison, Kans., 20, Greenwich St., Bennington, Vt., 22, Troy, N. Y., 23, Oneida 25, Glouster, N. H., Norfield, Va., 28, Richmond 29, New Haven, N. C., 30.
MACDONALD, CHRISTIE (Werbe and Laescher): Philadelphia, Pa., Sept. 1-6.
MARY'S LAMB (David Pärrmann): Charleston, S. C., 30.
MCINTYRE AND HEATH (John Cort): Brooklyn, N. Y., Sept. 1-6.
MERRY MARTYR (Klaw and Erlanger): Boston, Mass., Aug. 30—Indefinite.
MIDNIGHT GIRL (Adolf Philipp): New York city Sept. 1—Indefinite.
MORTON'S MUSICAL COMEDY: Albany, N. Y., June 9—Indefinite.
MONTGOMERY AND STONE, AND ELSIE (Charles Dillingham): Syracuse, N. Y., 26, Rochester 26, 27, Buffalo 28-30, Chicago, Ill., Sept. 1—Indefinite.
MUTT AND JEFF (Gus Hill): Carbondale, Pa., 27.
OH! OH! DELPHINE (Klaw and Erlanger): Chicago, Ill., Sept. 1—Indefinite.
OLYMPIC PARK OPERA (Franklin and Barker): Newark, N. J., May 30—Indefinite.
PAGING SHOW OF 1918 (Meers, Shubert): Calvary, Alton, Ill., 18-20, Edmonton 21-23, Man., 25-30, Minneapolis, Minn., 31-Sept. 5.
PARSING SHOW OF 1918 (Meers, Shubert): New York city June 24—Indefinite.
RING, BLANCHE (Frederic McKay): Abury Park, N. J., 25.
ROBIN HOOD (Daniel V. Arthur): New York city Sept. 1-6.
ROBICHE GLEN STOCK: Elmira, N. Y., May 26—Indefinite.
SUNSHINE GIRL (Charles Frohman): Atlantic City, N. J., Sept. 1-30.
SEVEN HOURS IN NEW YORK (Woo and Lamberti): Amherst, N. S., Can., 20, Moncton, N. B., 21, New Castle 22, Campbellton 23, Charlottetown 25, Fredericton 26, Woodstock 27, Puslinch Isle, Me., 26, Millinocket 29, Houlton 30, St. John, N. B., Can., Sept. 1-6.
SEVEN KEYS TO BALDPATRE (Cohan and Hartman): New York city Sept. 1—Indefinite.
SHUBERT MUSICAL STOCK: Minneapolis, Minn., July 15—Indefinite.
TIK TOK MAN OF OZ (Oliver Morosco): Chicago, Ill., May 28-Aug. 23, St. Louis, Mo., 31-Sept. 5.
TIK TOK MAN OF OZ (Oliver Morosco): St. Louis, Mo., 24-30, Minneapolis, Minn., 31-Sept. 6.
TIVOLI COMIC OPERA: San Francisco, Cal., May 21—Indefinite.
TRIP TO WASHINGTON (Harry Askin): Milwaukee, Wis., 21-23, Chicago, Ill., 24—Indefinite.
WHALOM PARK OPERA (W. W. Sargent): Fitchburg, Mass.—Indefinite.
WHEN DREAMS COME TRUE (Philip Bartholomew): New York city, Aug. 15—Indefinite.
WINTER GARDEN (Meers, Shubert): New York city July 24—Indefinite.

TABLOID COMPANIES

AMERICAN PLAYERS: Niles, Mich., 18-23.
BEDFORD BILL: Port Huron, Mich., 17-23.
ENPROVED HENRY: Gary, Ind., 21-Sept. 6.
MISS IDLEWILD: Port Huron, Mich., 21-Sept. 6.
OH, LOOK WHO'S HERE: Port Huron, Mich., 21-Sept. 6.
SUNNY SIDE OF BROADWAY: Gary, Ind., 21-Sept. 6.
ZARROW, ZEB: Joplin, Mo., Sept. 1-6.



MOTION PICTURES

COMMENT AND SUGGESTION

OME exceedingly interesting observations were made recently on the subject of moral and educational films by the London *Stage*. The matter in question had to do with the conference recently held in connection with the Kinematographic Exhibition at Olympia. There was little objection at the meeting, it appears, to the statement that the influence of the moving picture is enormous, and that, in a place where it is not properly controlled, it constitutes a grave moral danger to the community. Subsequently, indeed, a motion was passed to the effect that the meeting desired to call the attention of local educational authorities throughout the country to the urgent need of utilizing the motion picture for educational purposes. This motion has since been prepared in the form of a report and widely circulated.

The first part of this report opens with an announcement of a decision so startling that it would be amusing only that it is given with so much gravity. The kinematograph as a means of popular entertainment and instruction is now so firmly established that it would be quite out of the question to suppress it. So runs this dictum in essence. This conclusion is to be held even by those who believe the kinematograph's abuses to outweigh its benefits. These abuses, briefly summarized, are described by the *Stage* as incitements to dissipation, coarseness, illicit passion, theft, robbery, arson, and homicide by the presentation of animated pictures dealing with sensation, indecent, erotic, and criminal incidents.

"In the United States," the *Stage* goes on to say, "40 per cent. of 290 different films examined by the Cleveland Humane Society were condemned, the objectionable features contained in them being in order of prevalence: stealing, murder, drunkenness, indecent suggestion, housebreaking, loose ideals of marriage, domestic infidelity, vicious mischief, kidnapping, and some 20 per cent. of those who witnessed these objectionable moving pictures were children. As a consequence, lessons have been confessedly learned in injurious practical jokes, pickpocketing, shoplifting, holding up and robbing automobiles, marital misbehavior, and other misdemeanors and crimes."

"In France, Germany, Denmark, and Finland the same moral evils flowing from the unregulated use of the moving pictures have been noted. To these must be added the following results of the statistical inquiry.

covering the cases of 3,852 pupils of their local board schools, undertaken by the Stavanger Teachers' Association. It proved that the biograph theaters had been used as schools of crime, with the result that a great number of children confined in reformatories or houses of correction owed their presence there to the incitements of criminal films. Forty-six primary teachers testified to the kinematograph leading to thieving. Petty theft, indeed, has enormously increased amongst their scholars since the introduction of the kinematograph. To this must be added instances of coarseness, directly referred to moving pictures, calculated to stir up the lower instincts.

"There is a very significant addition to these revelations. According to the report of the Stavanger Savings Bank, the sale of saving stamps in 1910 had decreased by 9.8 per cent., whereas in the previous year there had been an increase of 26.8 per cent. in the children's savings."

"Here it will interest the recipients of this circular to know to what extent kinematograph displays are being regulated in the interests of the young in other countries than ours, where, so far, only the police can interfere with them."

"In Germany, there is previous censorship in Berlin, Munich, and almost every other German city, and children are debarred from witnessing films unsuitable to their age; but in some localities an even stronger prohibition obtains, for young people are not admitted to picture palaces, even in the company of adults, unless by special permission for particular performances. Moreover, opinion is gaining ground in sup-

port of the licensing of every picture palace or of a general German law for the due regulation of kinematograph exhibitions.

"In Italy a bill is also in preparation. It is understood that this bill appoints local censorship by the teaching bodies. Children under thirteen will only be admitted with grown-up people. Instructive films will pay no tax."

"So far," it says, "the negative side of the question



PILO LA BADIE,
Of the Thanhouser Company.

only has been presented; it has, however, a positive side, perhaps as important as the negative one. How are living pictures to be applied in the service of education? This can only be fitly answered by such conferences as have taken place in Berlin in March, 1911, in France, under the auspices of the society, 'Oeuvre des conférences populaires cinématographiques,' and, more recently, at the International Kinematograph Exhibition, held at Olympia.

"These conferences recommended, in addition to the necessary regulations of censorship, the formation of corporations, which, co-operating with the owners of kinematographs, societies, schools, etc., should make every endeavor to utilize the kinematograph from an essentially educational point of view."

"And here we wish to emphasize our opinion that great as may be the usefulness of moving pictures, when not only carefully selected, but carefully restricted in frequency, careless or excessive use of them must be, from an educational point of view, disastrous. Young minds do not learn, in any true sense of the word, by having information, unselected and heterogeneous, poured in upon them, but by assimilating what is given them by an active process analogous to physical digestion, and, to insure that this process is made possible, great care must be exercised, not only in the choosing of the films, but in the times of their exhibition. If it is seriously held that in any given district children packed into a cinema theater, without discretion or restriction, will be better employed than they would be outside, we suggest that a state of things exists which requires to be dealt with in another way."

"Finally, care should be taken not to anticipate knowledge which is more fitting for the adult than the child, or the innate love of curiosity, so valuable in education, will be interfered with."

THE FILM MAN.



Copyright by Vitagraph Co. of America, 1913.
EDNA AND ALICE NASH,
Of the Vitagraph.

port of the licensing of every picture palace or of a general German law for the due regulation of kinematograph exhibitions.

"In Denmark a censorship for the whole kingdom is enforced by law. Pictures which are irreconcilable with the law and good morals, or which may have a brutalizing or exciting effect, and which are calculated to confuse notions of right and wrong, are prohibited. Pictures representing scenes of terror, suicide, or crime may not be exhibited. For children's exhibitions there are special regulations; pictures tending to stimulate the imagination of children unduly, or to have an injurious influence on their spiritual develop-



PHILLIPS SMALLLEY,
In "Just in Time"—Rez.

THE EVOLUTION OF THE MOTION PICTURE

IX. FROM THE STANDPOINT OF THE EXHIBITOR

AN INTERVIEW WITH J. J. RAYMOND, REPRESENTATIVE OF THE GORDON BROTHERS AMUSEMENT COMPANY, OF BOSTON

By FREDERICK JAMES SMITH

DOES the average exhibitor and exchange man manifest a general carelessness and disregard of the public? That, at least, is the assertion of J. J. Raymond, the representative of the Gordon Brothers' Amusement Enterprises of Boston.

Moreover, Mr. Raymond declares that the present film renting methods must change if the motion picture industry is to advance. The system by which the inferior film is practically forced upon the picture house manager by the exchange must end, Mr. Raymond says, and he gives ample reasons for his assertion. Mr. Raymond talks with a thorough knowledge of pictures. He represents a firm controlling ten theaters in New England, and connected with others throughout the country, including Rochester and other Eastern cities. They are now interested in the erection of a \$1,000,000 house in the heart of Boston.

"The exhibitor in New England takes more care of his programme than the picture showman of any other part of the country, save possibly California," says Mr. Raymond. "He alone has the privilege of selecting his entire programme.

The licensed pictures are shown in Boston at the headquarters of the General Film Company for the exhibitors who have the choice of the films. The pictures are given on Tuesdays and Fridays—the week's releases being run off on these two days, starting at 9 o'clock in the morning and continuing until the supply is exhausted. Seventy-five exhibitors, representative of all New England, are present. The Universal Manufacturing Company, through the efforts of Edward M. Saunders, general manager of the Universal Film Renting Company, is now showing pictures at the Exhibitors' League rooms in Boston. The Mutual programme of pictures is also shown at the Boston headquarters of that exchange. This brings the photoplays to the attention of all picture house managers, licensed or independent, and secures business which otherwise would not be reached. If this method could be followed throughout the country it would be a material step in advance.

"I find," continued the representative, "that the exhibitor in New England is more progressive than his American brothers. He shows broader and better judgment than the picture house manager of any other section. I can't understand the daily change of programme and the little interest taken by the Eastern theater proprietor, who is supposed to protect the patron supporting his business. He should know before hand the pictures he will show. This attitude arises from his ignorance of the privileges he should demand as a showman.

"Our exhibitors have been largely recruited from plumbers, butchers, electricians, house painters, furniture dealers, and all walks of life but the theatrical business. If there were more real showmen things would be conducted upon a much higher plane.

"Unfortunately, when the picture shows first became popular there were few showmen who realized the future. Consequently men from other professions opened 5-cent store shows, capable of seating from 100 to 800 people. They secured a few chairs, a sheet, a machine and some signs and started to make money.

"That policy continued until the more intelligent exhibitor began to realize the future of pictures. There were a few experienced, far-seeing men fortunately in the business at the start, and these men I consider our foremost picture showmen to-day. Among them are Mitchell H. Mark, of Buffalo, who opened a picture house in Boston in 1905; S. H. Bunce, also of Buffalo, who was associated with him, and N. H. Gordon, of the Gordon Amusement Company. Such men took the business out of the muck and mire.

"They made their theaters so inviting in appearance and cleanliness that they attracted the better class of patrons. The resultant success influenced these men to invest millions of dollars in motion picture houses."

"Do you consider the Eastern picture showmen ruthlessly careless?" I inquired.

"Except in New England, the Eastern exhibitor never sees a picture until it is first thrown upon the screen to entertain his audiences," responded Mr. Raymond. "This applies to such films as are released through the regular exchanges. I presume the so-called 'State rights' feature pictures are seen at the agents' office or at some theater. Pictures coming through regular exchanges, I understand, are sent out on to the first run exhibitor, and continue on the road for weeks without returning. This, I presume, is to avoid confusion at the exchange, and cause as little trouble as possible, regardless of the kind of pictures needed by the various classes of theaters.

"For that reason we see pictures on screens in

"I can't understand the daily change of programme and the little interest taken by the Eastern theater proprietor, who is supposed to protect the patron supporting his business."

"Except in New England, the Eastern exhibitor never sees a picture until it is first thrown upon the screen to entertain his audiences . . . For that reason we see pictures which, while not morally bad, are wretched in production."



J. J. RAYMOND. G. Debein, N. Y.

"I sometimes think that it only takes a machine, a few near-actors and the roof or back yard of some building to start out as a producer."

"Our exhibitors have been largely recruited from plumbers, butchers, electricians, house painters, furniture dealers and all walks of life but the theatrical business."

"When the exhibitor is given a choice of pictures, the standard of the business will be elevated. There will be no market for inferior pictures in the best theaters. They will be crowded down to the cheap houses, where the low cost of production will appeal to the ex-plumbers, retired button-hole makers and graduate butchers."

"With the daily change of pictures, it is impossible to balance a programme properly. No attempt is made to fit the programme to the locality in which the theater is located. The exchange men simply seem to seize enough films to fit the box or carrying case which goes to the theater."

various houses which, while not morally bad, are wretched in production. I sometimes think that it only takes a machine, a few near-actors, and the roof or back yard of some building to start out as a producer. Their offerings compare with the old-time 'rip and tear' melodramas, popular ten years ago.

"The main fault of the American photoplay lies in the scenario. The price paid by manufacturers—an average of \$15 to \$25—is too small an amount to attract good writers. Producers must pay a reasonable price to get good scenarios, just as a magazine must pay for good stories. Then, too, incompetent direction 'kills' many photoplays having possibilities. The director lets the idea tumble to nothing in the final scenes."

"You think, of course, that the exhibitor should select his own pictures," I suggested.

"It is only when he can select his pictures—thereby eliminating the bad films—that the industry will advance," replied the representative. "From talks I have had with motion picture manufacturers, I believe they all agree that the time is coming when the film renting business methods must be changed. For one thing, the man running a first-class place of amusement will be able to secure exclusive service for a certain section in order to protect his business."

We discussed the daily change of pictures.

"It is an outrage," Mr. Raymond said, "for the thousands of first class pictures to outlive their usefulness in a single night at a cheap 5-cent theater, instead of having at least a few days' showing, in which both the exhibitor and the patron would get some benefit from the good qualities of the film. If the picture men were showmen, they would realize the value of keeping the photoplays in their houses more than one day. Many manufacturers would undoubtedly oppose the elimination of the daily change of pictures. It would naturally mean less goods sold."

"The average picture house manager gives more consideration to the age than he does to the subject of the film. He pays a certain sum of money for first-run pictures—films coming to them on the exact day of release—and he would refuse a two-day-old picture regardless of its quality or value as a film drama. He is ignorant of the proper methods of a showman."

"If I were paying for first-run pictures and found that I could not secure a satisfactory programme I would as soon take something two weeks old, provided it was good. The age never bothers me if the story is interesting, if there is good photography, and if the picture has a 'punch.' In all our houses we change our pictures not more than four times a week, usually on Mondays, Wednesdays, Fridays, and Sundays."

When the privilege of picture selection is universally granted, Mr. Raymond believes, the motion picture business will move forward.

"When the exhibitor is given a choice of pictures, the standard of the business will be elevated," he declares. "There will be no market for inferior pictures in the best theaters. They will be crowded down to the cheap houses, where the low cost of production will appeal to the ex-plumbers, retired button-hole makers, and graduate butchers."

"It would protect the good manufacturer, who is now associated with the maker of the inferior product. At present the former's pictures are forcing a market for the cheap films, and at the same time they are being held back by them. It is an injury to the competent producer's goods. The manufacturers of first-class films must get discouraged when they find their products bringing no more per foot than stuff which costs a third less to make. It must be disheartening to realize that the cheap film maker is getting an equal profit."

"There are a number of theaters now being conducted on a high-class plane. It is very hard, under conditions as they are to-day, for these theaters to find suitable programmes of pictures to interest the intelligent patron. With one exception, the Roxy, there is not a single theater in New York which thoroughly appeals to the better element. I have visited many houses, talked with managers looked upon as authorities in the business, and listened to the remarks of patrons. The comments proved the programmes to be inferior. The patrons may mention one educational picture as being interesting when they leave the theater. Now, if the house manager would pay attention to his programme and had the power of selecting his films, I feel that a great step of advancement would be made. Naturally, it would be 'up to' him to win success or court failure."

"Take the average theater. Six dramatic pictures are shown each day. There is no effort to select, to balance or to diversify the programme. It is like a vaudeville bill, consisting entirely of dramatic playlets or a dinner entirely of meats. With the daily change of pictures, it is impossible to balance a programme

(Continued on page 81.)



"THE CLOWN AND THE PRIMA DONNA."
Vitagraph.



"DR. NICHOLSON AND THE BLUE DIAMOND."
Film Releases of America—Four Reels.

A BAGDAD PRINCESS

Elaborate New Production, in Which Helen Gardner Plays a Caliph's Daughter

Helen Gardner will be seen as Otra in *A Princess of Bagdad*, to be released soon by the Helen Gardner Picture Players. The production will comprise six thousand feet of film, divided into five parts—exactly the length of Cleopatra. Mr. Gaskill, the director and manager, states that preparations have been more elaborate than those made for Cleopatra, it having taken the entire studio force of thirty men some four weeks to prepare the properties and scenery requisite for this picture.

The story is described as filled with romance, intrigue, and adventure, and as containing a number of surprises such as have made *The Arabian Nights* one of the most popular series of stories ever produced.

The story of the new production, *A Sister to Carmen*, is laid in one of the most picturesque regions of the Guadalajara Mountains, and is a faithful portrayal of Spanish life, introducing the picturesque dances of the country. Miss Gardner is seen in the part of Margo, the daughter of Haimalo, a mountaineer, who acts as an intermediary for a band of smugglers. Lambro, a king's constable, falls in love with her, and she, discovering his infatuation, encourages him, with the object of protecting her father. Lambro, however, learning that he is being played with and that she has promised to marry Quintin, an impetuous wood chopper, determines to be revenged and contrives her death. The part is one calling for great versatility, and is one of Miss Gardner's most successful creations.

INTERESTED IN "SPOILERS"

High Expectations for Film Adaptation of Rex Beach Story—Other Coast News

Los ANGELES (Special).—Within a week at the most, *The Spoilers* will be completed in Selig film. Rex Beach's thrilling story of early Nome has been played even stronger and wrought out in most realistic manner by Director Colin Campbell, master of his craft. Working with him to create this eight-reel masterpiece, were William Farnum, Tom Santachi, Jessie Elyton, Kathryn Williams, and other strong members of the cast. Mr. Farnum, despite attacks which closed both his eyes, has shifted from the doctor's office to the locations with great rapidity, putting over his trying part in a manner which will further endear him to the public. The press and many prominent citizens have become so interested in the production that visitor's cards are in demand in large quantities. The daily papers are following the many "big" scenes with special write-ups. The picture has proven an expensive one, because of the length of the script, the number of actors and extras used, and the construction of places, houses, and the Nome replica.

When Earl Cooper tore down the home stretch at Santa Monica, winning the great annual event a few days ago and lifting the scalp from the previous world's record, there was a quiet, young photoplayer so near him in a raging, leaping racer that only a mechanic's carelessness prevented a bewildering finish in that class with the great Barney Oldfield and Actor Frank Goode in the mixup with the victor. Goode, almost a beardless youth, tore along in his car without attracting much attention from the crowd, with the veterans, Cooper and Oldfield making a brilliant battle out in front. After the racers had become strung out in the 445-mile event the great crowd became aware that Photoplayer Goode, "untutored" and "out of the dope" before the race, had slipped from eleventh to third place, and was looking extremely dangerous. When within sixty-five miles of the finish, Goode was given the signal to go after the

two phenoms just ahead of him. He did so. On the back stretch Goode's gasoline ran out, four miles from the pits. The mechanic had failed in his duty. At that time one gallon of gasoline was worth just \$1.200 to Goode; the third prize which he would have won easily, the veteran Verbeck, fourth man, being far behind him. After the race Goode was disqualified for taking fresh gasoline away from the pits, after his wait had lost him a position, bringing him in fourth. Goode won no cash in the great classic, but the whole racing world knows that a photoplayer has entered the arena and must be counted upon in future events. Goode is the lead in the Vitagraph race picture, to be released soon. He played it during the Owego races, three months ago.

All the cameras turned at the Santa Monica race. The Vitagraph, Majestic, Universal, Kalem, and several independents were on hand. Fred Macs, Mabel Normand, Ruth Rowland, John Brennan, and other oldtimers in racing tags and other regalia, were in the midst of the smoke, smell, and noise. The racing bag will burst upon the screens in profusion are long. Barney Oldfield and his cigar will be seen in a Kalem comedy, directed by P. C. Hartigan.

Richard Willis, the well-known scenario editor, who recently severed connections with the Universal, has written a very strong feature, *Life's Lesson*, especially for Director Macdonald, of the Powers independent studio here. A large cast has been engaged, including Seymour Hastings, Edith Boatwick, Joe Harris, Emerson Downs, Allen Forrest, Ann Scott, Lucile Young, and others. Mr. Willis will appear in the cast also.

Soon after it started Universal City was the mecca for many sightseers. During the last few months there has been a steady stream of sightseers, chiefly in automobiles, going to and fro along the company's road to the ranch. Prominent among the visitors have been the newspaper men of Los Angeles, who have published article after article in the local press—articles which have been repeated all over the States. A big corporation in town has recognized the value to the city of the Universal Film Manufacturing Company, and have con-

cluded arrangements with Isidore Bernstein, the general manager of the Universal, whereby their sightseeing cars will make daily trips to Universal City, so that the general public and the many visitors to Southern California may see how the world's best pictures are made, can see what enterprise can do, mix with real actors and actresses and cowboys, visit the property rooms, carpenters' shops, scene decks, and look over one of the greatest Zoos in the country. Already the trip is proving a vast attraction, and the sightseeing cars are crowded with eager visitors.

Where is *My Boy To-night* was the title of a play put out recently by Director Harry Pollard at the Universal. It was a Salvation Army story, and it was known that the story could be helped by assistance from the real Salvation Army. The captain was approached and was horrified at the idea: the story was related to him and all was different. The captain said that it was a better sermon than could be preached from any pulpit, and threw open the doors to Mr. Pollard and gave him much valuable assistance. The real drums, flags, etc., of the Army were used, and the followers appeared in the story. When the story was run off in the studios several of the witnesses had tears in their eyes and the manager himself branded it a "beautiful story." Edwin Alexander, Edna Maisen, and others were all capital in the acting end.

Frank I. Wetherbee, in charge of the costume department at the Universal Studios at Hollywood, is the author of several books on costumes, and is a judge of the garments of many nations and numerous periods.

W. E. WING.

"THE ROSE OF SURREY"

Much interest is being shown in London in the work of Florence Turner, who is appearing in vaudeville there, particularly in the first release of the film company bearing her name, the Turner Film Company Limited. This piece is called *The Rose of Surrey*, and is in two reels. It is described as "a truly English story of a marriage of convenience between a country maid (Miss Turner) and a man about town."



CHRISTY MATHEWSON,
In "Breaking into the Big League"—Kalem.

STATE EXHIBITORS SPLIT Belts Call Selves M. P. Exhibitors' Association of New York State

New York State exhibitors are divided into two distinct organizations, as a result of rival conventions held in Syracuse. The faction of the State branch of the National League which bolted the recent national convention in New York met there at a leading hotel, declared its independence of the parent body and elected officers.

At the same time National President Neff, of Cincinnati, presided at a meeting on the fifth floor of the same building, where new State officers were elected to fill the vacancies caused by the bolt.

Approximately \$10,000 cash is tied up in consequence of the split in the councils of the picture men and litigation over the division of the money has already been started. The fund is made up of profits from the International Exposition of the Motion Picture Art, held at the Grand Central Palace in New York during the week of July 4.

The National Association, the State branch and the New York city local were each to have a share in the net proceeds. With two groups of exhibitors in the State, each claiming recognition yesterday, there were prospects of a complicated legal contest over the division of profits.

Refusing to take cognizance of the action of the national convention in expelling them because of the bolt, the insurgents yesterday voted to continue business with the following State officers:

President, Samuel H. Trigger, New York; first vice-president, B. E. Cornell, of Syracuse; second vice-president, A. J. Fox, of Binghamton; secretary, H. A. Douque, of Utica; treasurer, J. C. Davis, of Saugerties; chairman of the executive committee, J. B. Friedman, of Buffalo.

Unlike Mr. Trigger's meeting, that of Mr. Neff was held behind closed doors. It was claimed that the attendance was as large as that mustered by the opposition, counting those who came and those who went away before adjournment.

Clem Kerr, of Dayton, O., national organizer, announced the result of the proceedings in a brief statement, which included the following list of new officers of the State league, to take the place of those expelled:

National vice-president, W. E. Wilkinson, of Syracuse; president, A. N. Wolf, of Rochester; first vice-president, Charles P. Smith, of Syracuse; second vice-president, F. C. Pierce of Syracuse; secretary, F. E. Samuels, of New York; treasurer, W. E. Hubbard, of Rochester.

ITALA FEATURE

A record sale attesting to the drawing power of the feature film is the action of Sam Benjamin, of Chicago, in purchasing the State rights of Iowa on a second copy of *Tigris*. This is probably the first time in the history of State rights that two copies of such a long subject as *Tigris* has ever been sold for that State alone.

GEORGE L. COX PROMOTED

George L. Cox, until recently master of productions for the Advance Motion Picture Company of Chicago, engaged in the making of commercial and industrial films, has been appointed general manager of that concern, and will at once begin enlarging the Chicago studio and factory with the purpose in view of putting out regular story releases, specializing in special and feature films.

Mr. Cox has to his credit over 100 original scenarios, all of which have seen the light of day, and many produced under his own direction during his years with the Selig and American companies.



FRONT OF WASHINGTON THEATER, DALLAS, TEX.

INTERIOR OF WASHINGTON THEATER,
DALLAS, TEX.

PARK THEATER, BENSONHURST, L. I.

USING THE COUNTRY HOME

Siegmund Lubin Puts His Philadelphia Estate to Practical Use

A very elaborate military picture was taken recently on the Philadelphia estate of Siegmund Lubin. Nearly a thousand men, in begrimed uniforms, were camped with wonderful realism—tents, commissariat, horses and guns—on the property. Mr. Lubin, Ira W. Lowry, and Colonel Joe Smiley directed the taking.

The cameras being stopped, the pickets permitted the visitors to close in and hunt the field for souvenirs, shells, and so on. This freedom of outsiders is quite in the ordinary run of things, as Mr. Lubin welcomes crowds of visitors every Sunday.

He says it costs \$50,000 a year to maintain the five hundred acres of the place, but feels it is worth it for the advantage of the scenery so necessary to outdoor pictures. He maintains 150 Texas bronchos, 50 fine Jersey cows, and sheep, pigs, poultry, and dogs galore.

SCENARIO CONTEST AWARDS

The amateur contest for the three best scenarios, recently concluded by the San Francisco Bulletin, was a great success. The first prize was awarded to Mrs. Lillian H. Clift, of San Francisco, for a very ambitious script in two parts, bearing the title of *The Golden Lily*. G. M. Anderson, chief of the Western Essanay forces, personally made the awards. To the prizes given he added fifty dollars apiece to the three winners. This practically amounted to purchasing the scripts at that price.

OPERATORS' LAW HIT

Common Pleas Judge Gorman, of Cincinnati, O., gave down an opinion recently in the case of an operator arrested early in July on a charge of running a projecting machine without a license, that has practically knocked out the city ordinance formerly applying. He declares that the regulation as it stands is invalid and cannot be enforced. The opinion was accompanied by an order to release the prisoner by habeas corpus. "The section of the ordinance which makes the board of examiners absolute autocrats of the situation," the Judge said, "must be regarded as entirely contrary to the rights of American citizenship. There is no standard of qualifications in the ordinance which governs the board's examinations of applicants for licenses. They might ask an applicant questions about the color of his hair or the appearance of his eyes, and grant him a license."

UNIVERSAL TRAVELERS

Equipped with letters of introduction from William Jennings Bryan, Secretary of State, addressed to all the diplomatic and consular officers throughout the world, and a personal letter from Mayor William J. Gaynor, Carl Von Hoffman, the Universal cameraman, accompanied by Mr. and Mrs. Frederick Lee, left for England on the steamer *Minnetonka* Aug. 2.

Von Hoffman and his party, who will be known as the Universal Travelers, will circle the globe in an automobile which has been especially equipped for the purpose. Every important city in the world will be visited and they will take scenic studies of civic conditions in every city.

The contemplated tour includes a visit to London and the British Isles, France, Germany, Switzerland, the Balkans, Italy, Spain, Africa, and Australia. Von Hoffman does not expect to return to the home of the Universal for two and a half years. During this period, all pictures taken en route will be released through the Universal program.

COMBAT CANADIAN LAW

An effort is being made to amend a law in Quebec regulating the admittance of children into moving picture houses. The police have been quite severe in this respect, and now show proprietors are coming forward with the ingenious argument that as Quebec now has so excellent a board of censors, their pictures are harmless to children. Sheriff Lemieux, in his capacity as chairman of the censor board, intends to combat the movement.

THEATER FOR CHILDREN

With the assistance of the General Film Company a children's theater has been established in Amherst, N. S. The theater is fireproof and seats 575 persons. An experienced matron has been employed. To assist her a large volunteer corps of young women, teachers, leaders of camp fire groups and others, was organized under the supervision of the nurse in charge of the school medical inspection work, who is known to every child in the city. The patronage of the Daughters of the Empire and of the Girls' Community Work Committee was secured, and many of these women with their children are regular attendants. The pictures shown are carefully selected dramatic, historical, nature, scenic, and travel films, which come in the regular shipments of subjects. None of the children's story films are shown at night, the aim in this being to do away as far as possible with the night attendance of younger children at the theater.

THE CENSOR CONFERENCE

The conference on the censor question held last Thursday in New York was quite barren of immediate results. After considerable discussion pro and con on the question of State or national censorship, or none at all, it was decided to wait and see what the Ohio State Censor Board will do.

HISTORICAL FILM COMPANY

Eustace Hale Ball, who recently purchased the Historical Film Company at 1 Madison Avenue, has secured the services of Walter H. Lewis to manage his photographic department. The city studios and laboratories of the Historical Film Company have been opened on East Twenty-third Street, although the executive offices will remain in the Metropolitan Building.

Garfield Thompson, the well-known playwright and a former star with the Heliane and Majestic forces, will direct some of the early productions of the Historical Film Company.

Mr. Ball is beginning upon some historical scenarios written by Edward S. Ellis, M.A., the famous historian.

KINEMACOLOR GETS LICENSE

By the terms of a contract passed early last week between the Patents Company and the Kinemacolor people, the latter concern is licensed to manufacture moving pictures in this country, to import them, and to exhibit them in theaters showing licensed films.

By the licensing terms no change is made in the marketing of Kinemacolor films. They do not go on the general film pro-

gramme nor will they have regular release dates. The only difference is that licensed exhibitors may now show them without risk of losing their permission.

"THANHouser TWINS" RETURN

The youthful prodigies known as "the Thanhouser Twins," christened so for sentimental reasons by Bert Adler, along with the "Kid" and the "Kidlet," are back in the New Rochelle studio after a long absence. They had been out on the road with a theatrical company. Then the films beckoned again. C. J. Hite said he yearned for 'em.

Life's Pathway is the first Twins' release of the return engagement. T. N. Heffron put it on. Last year at Thanhouser studio the Twins were under Lucius Henderson's stage direction and Lucius got to know them so well he could call each twin by her right name.

A "ONE-ROUND O'BRIEN" SERIES

Over a year ago Fred Mace staged and played in his One Round O'Brien comedy reel. One of the first demands made on him by the New Majestic management, when Mace joined that company, was for an O'Brien revival film. So One Round O'Brien Comes Back was produced by him two months ago and released a month later.

Following the release of this, letters came thick and fast to New Majestic from exhibitors asking for an O'Brien series. Mace was consulted and a series found feasible. One Round O'Brien's Flirtation is the name of the series' opening picture.

NELL SHIPMAN IN NEW YORK

Offers for feature scenarios have lured Nell Shipman from the seclusion of her California studio to New York city.

Offices have been opened in the Candler Building, where she is now working on a series of single reel scenarios for Lawrence D'Orsay, the English actor, who will have a number of ludicrous adventures on the screen wherein he will be mixed up with militants in England, the Home Rule faction in Ireland, and cowboys in Texas, before he succumbs to the allurements of The American Heiress.

LAURA SAWYER LEAVES

Laura Sawyer recently left the Edison Company to join the Famous Players under Director Dawley. Her most recent successes have been in the Kate Kirby series of female detective stories. Under Dawley she expects to do a new series of stories of the same order. Playing opposite her is Henry B. Waltham, the well-known actor.

"AUTOUR D'UN TESTAMENT."
Cinema Belair.

DOBBS OPENS STUDIO

Man Who Made "Top of the World in Motion" Starts Plant at Lake Washington

For the purpose of taking moving picture films to be placed on the American and European markets, Beverly B. Dobbs, the man who obtained the first moving pictures of wild life in Alaska, Atop of the World in Motion, which registered a long run at Weber's Theater, New York, last season, has established a studio and laboratory on the shores of Lake Washington, Seattle.

He has obtained the backing of Eastern capital, and Joseph Conoly, formerly president of the United States Film Company, will be general manager of the company.

The plant will be built by Lee Mueller, who designed the laboratory used by the Imp and Crystal Moving Picture companies.

With a group of scenario writers, actors, stage-managers, and photographic experts already engaged, he expects to have the plant in working order within two months.

"There are moving picture studios on the Pacific Coast further south," said Mr. Conoly yesterday at his office in the Forty-fifth Street Exchange Building, "but there is no place in the United States that we have been able to find that offers such a variety of scenery as the State of Washington. If one wants to stage a desert scene with burning sands and all that sort of thing, a few hours' ride will land the company in the sage brush. If one wants a snow scene, a few hours' ride in the Cascade Mountains is all that is necessary, and if glacial action is wanted, a short ride will bring the company to the ice masses of Mount Rainier, or in a few days we can land the company in Alaska. If one wants a tropical verdure, it can be found on the West Coast. The facilities for water scenes are unparalleled anywhere. With the improved appliances that will be installed, and for which we have obtained the American rights, the question of the amount of light is not nearly as important a factor in the moving picture business as it was a few years ago. We have also a formula, now developing that produces pictures equal to the best manufactured in Europe. We intend to produce educational films and plays of the most dramatic nature akin to the stories of Rex Beach and Jack London, and with such a valuable asset as natural wonderland for a background, every picture will be fully realized," concluded Mr. Conoly.

The new concern will make their headquarters in the Forty-fifth Street Exchange Building, New York.

"SOLDIERS OF FORTUNE"

The All Star Feature Corporation announces that negotiations have been concluded for the acquisition of *Soldiers of Fortune*, one of the most popular novels of the past decade, by Richard Harding Davis, and later dramatized by Augustus Thomas. The author has granted to the All Star Feature Corporation the sole rights to the book, and the rights for use of the play have been granted by the Henry W. Harris Estate. Augustus Thomas is preparing the scenario for motion picture production, and *Soldiers of Fortune* will be a star cast will be the second release of the All Star Feature Corporation.

Arizona, the All Star Feature Corporation's play in motion pictures, is nearing completion. Augustus Thomas and Lawrence McGill have been handling an army of men and horses during the past three weeks. The heaviest of the two hundred and ten scenes required to present the picture have already been made. The first thousand feet of positive film showing the progress of the work was projected at the company's exhibition rooms on Monday for the benefit of the officers of the company and a few of the leading players. An order of the company states that it will not be necessary to retake any of the scenes made so far as the general quality is excellent. Arizona is scheduled for release about Sept. 15.

N. Y. M. P. CORPORATION

The third monthly dividend of 1 per cent. upon the capital stock of the New York Motion Picture Corporation has been declared payable on Aug. 15, 1913, to stockholders of record Aug. 11, 1913.

WILLAT FORMS COMPANY

Resignation from New York Motion Picture Company to Take Effect Aug. 30

C. A. Willat, whose individual efforts have been to a large degree responsible for the success of the New York Motion Picture Company, tendered his resignation as general manager of that company last Saturday, the resignation to take effect Aug. 30.

Mr. Willat has organized a company to produce feature films, and the first parts of September will go to Europe to secure agencies and make a tour of European factories to study foreign methods of picture production.

The new company has purchased a large studio and factory buildings in New Jersey. Mr. Willat leaves the New York Motion Picture Company with the best wishes of that concern.

WEBER AND FIELDS TO POSE

After much dicker and deliberation, and perhaps a choking scene or two, Joli and Louie are to appear on the screen in a repertoire of that funny business that has convulsed thousands. The Kinemacolor proposition proved the most alluring of any offered by many film companies, so the result is the organization of the Weber and Fields-Kinemacolor Company to exploit the famous pair.

WINNIFRED GREENWOOD

Winnifred Greenwood, late of the Selig Stock Company, in Chicago, is said to be the highest salaried leading woman in moving pictures on the Pacific Coast. She has worked out for herself a great reputation as an actress, particularly successful in giving emotional values to dramatic detail in moving pictures. Before going into picture business she had a long experience, beginning as a child actress and ending as the head of her own company, in which she toured this country three years as a star in the smaller cities. She recently joined the American forces as a leading lady, with a view to creating the leading parts in a number of striking plays they have secured.

A NEW THRILLER

An innovation in moving picture plot devices has just appeared in London in a film showing a young actress leaping from an aeroplane to the guide rope of a balloon, three hundred feet in air. The effect was, of course, unrehearsed. The player, Marie Pickering, having caught the rope, was too much exhausted to climb into the basket and had to be hauled up by a lasso. The most thrilling thing actually carried out in the film to this picture was a piece called *The Airman's Bride*, produced by Pathé Frères, in which a girl was picked from a lighthouse tower by an aeroplane.

WITH THE FILM MEN

Hector Stryckmans sends us the following recipe for a Pasquillo cocktail: Equal parts of Amato and Sallie, a dash of Cocco, shake up with Stryckmans, and serve a in theater.

William Wright, the big little man of Klein, has returned from his vacation, sunburned and full of enthusiasm for his new farm in Morristown. The new 150-acre country place has a frontage of half a mile on the boulevard. Brother Wright says it is the finest farming land in New Jersey.

Though a trifle late, we must give John B. Clymer his mead of credit for annexing another position to his already long list. He has now, among others, the position of advertising man for the Exclusive Supply Company.

What is Coney Island without Moe Stremer. I counted two hundred people shaking hands with him last Tuesday; then they came too fast to count.

Henry Connors, of the New Empire, Twelfth Street and Bowery, Coney Island, is one of the most progressive picture men in the business. He is showing an entire feature programme of second run reels, with Kinemacolor as an added attraction.

The Selig Polyscope Company is making unusual preparation for the pictorial billing of Rex Beach's masterpiece, *The Spoilers*. In addition to the usual allotment of pictorial paper, including one-sheet, three-sheet and six-sheet stands for special and two-reel releases, the *Spoilers* will double the detail and have additionally an eight-sheet stand, a sixteen-sheet stand, and a twenty-four sheet stand.

Willard Newell, of the famous Newell Brothers, long associated with various forms of theatrical productions, has taken a position as a producer at the Selig Polyscope plant. Mr. Newell's intimate acquaintance with standard drama and the lighter forms of comedy should qualify him well for work in the new direction.

Adolph Zukor, president of the Famous Players' Film Company, will sail for Europe Aug. 20 on the *Mauritania*.

R. S. Hanford, business-manager of *Moving Picture Stories* of New York, has severed his connection with that publication to become advertising manager of the *Photoplay Magazine*, published in Chicago.

E. O. Brooks has resigned from the Gaumont Company to resume his position as head of the Brooks Booking agency, Montreal, Can. Alec Lorimore succeeds him with Gaumont. Welcome to the crew, Mr. Lorimore, and prepare for a siege from some forty advertising solicitors, mostly good fellows.

Two would appear that Bert Ennis is some politician. He and "Doc" Willatt were ar-

rested for speeding in Brooklyn recently. Bert phoned a few times and they were freed instead of being sent to the Island.

Frances Klein, one of the best known women in the advertising field, has joined the forces of the Centaur Film Company, of which H. J. Hudson is the presiding genius. Hopp Hadley, the little booster for Reliance, has opened a Japanese garden at a place called *Dobie's Ferry*. Before I knew it was a motion picture theater I asked him if he had a liquor license. The blood of his temperance ancestors boiled up, and he informed me he would have nothing to do with any place where liquor was sold. Oh, Hopp!

Among the good fellows in the film business is that man Wallach, of the True Feature Company. He can "turn down" an advertising solicitor as painlessly as any one I know.

Bustace Hala Ball, general manager of the Historical Film Company, with executive offices at 1 Madison Avenue, is on the hunt for certain types for some historical costume work which is being planned by the company. Here is an opportunity for young men and young women with ability of stage experience to get in touch with the new work. Artists will be granted interviews between 10 and 12 each morning during the coming week, and should bring photographs for the files of the company.

Francis Powers makes his advent as a reliable director with a drama entitled *The Hardest Way*. Mr. Powers has made an enviable record both with Pathé Frères and the Universal, and is perhaps even better known as a writer than as a director, added to which his long association with David Belasco has stood him in good stead as a master of stagecraft. P. J. B.

EASTMAN COMPANY GUILTY

Said to Have Infringed Film Patents for Seventeen Years

A decision, probably involving many thousands of dollars, was handed down Thursday by Judge Hazel of the United States District Court at Cincinnati, in the case of the Eastman Kodak Company, which was charged with having infringed patents in eleven out of twelve claims of the Goodwin Film and Camera Company, on an improved process for making transparent, flexible photographic films. As the Eastman Kodak Company is alleged to have been continuously infringing for seventeen years, the payment upon the billions of film rolls which they have made and sold would be tremendous.

BLACHE AMERICAN FEATURES

Herbert Blache, formerly vice-president of the Gaumont and now associated with his talented wife in production of Solax pictures, is to issue a new series of feature films, three and four reel adaptations of classical and modern subjects, under the new name, Blache American Features.

The success of *The Beasts of the Jungle*, *Dick Whittington and His Cat*, *The Pit and the Pendulum*, and so on and so forth, under Solax brand, has persuaded the pair that more of the same kind will find a large market. While Solax productions will still be made under the supervision of Madame Blache, her husband will personally direct the new organization as a separate concern.

TWO FINE THEATERS

On another page are interesting photographs of two beautiful moving picture houses, one at Bensonhurst, L. I., and the other at Dallas, Tex.

The Dallas house is known as the Washington. It has a seating capacity of 600. W. D. Nevills is the proprietor and W. D. Carter the manager. The fine organ shown in the interior view is a Hillgren, costing \$10,000.

The Bensonhurst Theater is called the Park. T. Lewers is the proprietor. It has an indoor capacity of 299 persons. An ingenious arrangement is employed, however, whereby it may be opened into an airdome with a capacity of 1,500. The service is General Film and Kinemacolor.

TO FEATURE MISS LEONARD

Mariam Leonard is to appear regularly in the pictures released by the Warner's Feature Company. Director S. E. V. Taylor is engaging a supporting company of experienced players who will make three-reel pictures at the Brooklyn studio.

GAUMONT CO. TO HAVE CITY OFFICES

In order to cope with the increase in work and output at their Flushing plant, the Gaumont Company has rented a large suite of offices in the Tower Building, 14 West Fortieth Street, New York. At that place they will have general offices, projecting room, shipping department, and reception rooms. Beginning Sept. 1, much of the office work now being transacted in Flushing will be transferred to the new quarters. The company has lately entered into extensive contracts for printing and developing, its plant has been thoroughly overhauled, new machinery has been received from Paris, and on the whole, the plant is now one of the best equipped in the country.

MANY HURT IN PANIC

Forty-nine persons were seriously injured in a fire panic in a motion picture theater last week at Gandia, a town near the Mediterranean, in the Province of Valencia.

Two would appear that Bert Ennis is some politician. He and "Doc" Willatt were ar-

STUDIO GOSSIP

GUY HEDLUND, producer and actor, who for six years has been engaged in the motion picture industry, is at liberty. With the Biograph, Edison, Pathé Frères, and Señor companies Mr. Hedlund has contributed to many excellent pictures, among them *A Modern Prodigal*, *Martin Chuzzlewit*, and *The Puritan Courtship*. He may be addressed at the Screen Club or Hadley, Conn.

ELIZABETH BLANCHARD has resigned from the Lubin Company to begin rehearsals in the part of Ada Dargis with the Rose Stahl company in Maggie Pepper.

BESSIE SANKEY, who left the Essanay Western some two months ago to enter stock work, has returned to the Niles studio to play leads in the new No. 2 company, under direction of David Kirkland.

JOSEPHINE RECTOR, also of the Essanay Western, now playing opposite G. M. Anderson, recently celebrated her third anniversary as a member of the organization.

FRANK POWELL is now directing an unusual picture for the Ryno Film Company. The title is *Her Last Ride* and the piece itself calls into requisition a two-ring circus.

FRANK POWELL, who has been doing Europe for the past two months, returned to New York last week.

KAMPION GRASSMEYER, who has been on a two months' vacation, has returned to the Lubin home studio at Philadelphia.

THE FIGHT FOR RIGHT, written by James Oppenheim and produced by the Reliance Company, has been given the approval of the trade-unions as correctly representing their attitude toward prison labor.

THE PARIS BRANCH of the Vitagraph Company is following the example of the main branch in America, by erecting one of the largest plants in Europe. It will be up-to-date in every respect, with every modern improvement and every department in full relationship to the other.

WILLIAM F. HADDOCK, director for the Eclair Company, has gone to Rye Beach, N. H., for a much needed vacation. He will look about for about a month or thereabout.

LITTLE CLARA HORTON, the Eclair Kid, is mighty glad she has but one birthday to celebrate in a year. The "Happy Family" gave Clara a really-truly party recently at the studio, with nine bright pink candles on a bright pink cake. Then Clara took her nine little presents, and heaps of big presents, home, and—sad to relate—at nine o'clock that night she had—well, ice cream and watermelon don't always agree. Clara had an unexpected vacation for several days.

KALEM TAKES PICTURES OF ZOO

For the first time in the history of the New York Zoological Society they have given *cartes blanches* to a motion picture company to use the park for pictures. The Kalem Company, the lucky recipients of this permission, have almost completed a picture showing the rare animals at close range.

UNIVERSAL FILM RELEASES

Sunday, Aug. 24.

(Crystal) Caught in the Act. Com.

(Crystal) Hypnotized. Com.

(Eclair) Thirteen at Table. Com.

(Fox) Just in Time. Dr.

(Monday, Aug. 25.

(Imp.) Uncle Tom's Cabin. Three parts. Dr.

(Nestor) Weighed in the Balance. Dr.

(Gem) What Girls Will Do. Com.

Tuesday, Aug. 26.

(Bison) The Mystery of Yellow Aster Mine. Two parts. Dr.

(Crystal) His Aunt Emma. Com.

(Crystal) That Crying Baby. Com.

Wednesday, Aug. 27.

(Nestor) The Renunciation. Dr.

(Eclair) The Better Father. Two parts. Dr.

(Univ.) Animals Weekly. No. 11.

Thursday, Aug. 28.

(Imp.) His Mother's Song. Dr.

(Fox) A Woman's Stratagem. Dr.

(Frontier) A Much Wanted Baby. Com.

Friday, Aug. 29.

(Nestor) Two Hearts and a Thief. Com.

(Power) The Folly of It All. Dr.

(Victor) His Vacation. Com. Dr.

Saturday, Aug. 30.

(Imp.) Binks Advertisements for a Wife. Com.

(Bison) Hy. Mayer—His Merry Pen.

(Bison) The Gratitude of Wanda. Two parts. Dr.

(Frontier) Maya—Just an Indian. Dr.

Fridays, Aug. 29.

(Than.) A Spartan Father. Dr.

GENE GAUNTIER SAILS

Jack J. Clark and Sidney Olcott in Company to Make Pictures Abroad

Gene Gauntier, accompanied by Jack J. Clark, Sidney Olcott, and Allen Parnham, sailed last Thursday on the steamer *Adriatic* for Europe. Their first stop will be at London; from there the party will journey to the Lakes of Killarney, and later their tour may take them to Scotland and other countries.

The Gene Gauntier Feature Players were incorporated last December and released their product under the old Warner's Feature Film Company. They spent the winter in Jacksonville, Fla., the scene of many of their triumphs while associated with the Kalem Company. Miss Gauntier, of course, continues as the star of the organization now gone abroad, with Mr. Clark as her leading man and Mr. Olcott as managing director. Associated with them is Allen Parnham, the clever scenic artist and stage-manager, who was responsible for the Irish and Egyptian, Scotch and English stage settings, which were always a feature of the Kalem's international productions, and that Biblical masterpiece, *From the Manger to the Cross*.

Miss Gauntier and her associates have been working together for the past four years. During that time they have made three trips to Ireland and have traveled half way around the globe to secure a natural atmosphere for the pictures they have produced with success.

OUT OF TOWN NEWS

ILLINOIS.

B. H. Cooper's enterprise is moving Chapman out of the storeroom picture house class. Mr. Cooper is erecting a thoroughly up-to-date theater, to seat 800. Special attention is being paid to the problem of ventilation, sanitation and safety. The building ordinances of Chicago and the twin cities of Chicago and Urbana have a nomination of 35,000. Mr. Cooper's enterprising ideas as to the comfort and safety of his patrons will probably give him a lion's share of this patronage.

The permit of the Crystal Theater, in Cedar Rapids, was revoked by the City authorities for five days because a prohibited film was shown. The film had been placed under the ban by the Chief of Police, who alleged that it contained "improper scenes and was a travesty on the Catholic religion."

Contracts have been awarded for the construction of a new opera house at Denison, to cost \$45,000. Pictures will form a strong part of the programme of this theater.

Colonel Butterfield and Marcus Heinen, of Waterloo, have announced the abandonment, for the present at least, of the erection of a moving picture theater, shutting the Majestic.

Contract will be made for a new Opera House at Cedar Rapids Oct. 19.

Charles Champlin's Aladdin, in Cedar Falls has ceased existence because of his sale of the property to storage and transfer interests.

MAINE.

The New Palace, Bangor, though not yet completed, has opened for business, and without the roof makes an excellent open-air theater.

OKLAHOMA.

The Princess, Angel Soteropoulos owner, is a new picture theater in Macon. The house is located at 556 Cherry Street, and is entirely up-to-date. The seating capacity is 400, with a 17-foot stage. The ventilation and decorations, both exterior and interior, place the Princess in the front rank of Macon houses. A four-piece orchestra and high-class singing is provided.

WASHINGTON.

August Paulson, millionaire cantaloupe and mine owner of Spokane, is considering building one of the largest moving picture theaters in the West at Spokane. It is said that persons connected with a certain film company have been negotiating with Mr. Paulson for a \$100,000 building, to house that company's pictures.

NEW HAMPSHIRE.

The Star, Dover, formerly a dramatic and vaudeville house, has turned to pictures. Five reels are being given at a 5-cent admission.

MUTUAL FILM RELEASES

Sunday, Aug. 24.

(Maj.) Title not reported.

(Than.) An Aromatic Maiden. Dr.

Monday, Aug. 25.

(Amer.) For the First. Dr.

(Keystone) Title not reported.

Tuesday, Aug. 26.

(Maj.) Title not reported.

(Than.) The Word of the King. 2 parts. Dr.

Wednesday, Aug. 27.

(Broncho) The Mexican. 2 parts. Dr.

(Mutual) Mutie Weekly No. 35.

(Bell.) Title not reported.

Thursday, Aug. 28.

(Amer.) From the Depths of Despair. Dr.

(Keystone) Title not reported.

Friday, Aug. 29.

(Kar-Bee) The Great Shadow. 2 parts. Dr.

(Than.) A Spartan Father. Dr.

Saturday, Aug. 30.

(Amer.) Jack Meets His Waterloo. Dr.

(Mutal) Title not reported.

Sunday, Aug. 31.

(Bell.) Title not reported.

EXCLUSIVE SUPPLY RELEASES

Monday, Aug. 25.

(Dragon) Title not reported.

Tuesday, Aug. 26.

(Gaumont) Saved by His Child. Dr.

Wednesday, Aug. 27.

(Solax) A Terrible Night. Com.

(Gaumont) Gaumont's Weekly. No. 77.

Thursday, Aug. 28.

(Gaumont) Two Jilted Lovers. Com.

Friday, Aug. 29.

(Lux) His Chance. Dr.

(Solax) A Child's Intuition. Dr.

Saturday, Aug. 30.

(Great N.) Title not reported.

We have released it!

The most gorgeous interpretation of MAURICE MAETERLINCK'S World-famous story

"Pelleas and Melisande"

No production so elaborate and so thrillingly exciting has ever been released on a regular program. It's a Three Reel one Disc Drama. Do these Pictures and has been set for RELEASE SEPTEMBER 1st.

Watch for

"IN THE COILS OF THE PYTHON"

A Two Reel 101 Disc Animal Thriller. Unquestionably the Biggest Wild Animal Spectacle You Ever Laid Eyes On. Hair breadth escapes from Tigers, Lions and Panthers. It comes with excitement.

Universal Film Mfg. Co.
Carl Laemmle, Pres.

Metra Bldg., Bway. & 42d
St., N. Y. City.

Stories Wanted

Unique comedy stories for moving pictures. No scenarios. Just good novel stories stated briefly. Prompt examination and payment given. Send addressed stamped envelope. Editor, CRYSTAL FILM CO., 430 Wendorff Ave., New York.

CLASSIFIED M. P. ADVS.

RATES, CASH WITH ORDER:

30 words, or less, cost 25c. Additional words, 1c. each. Four-line orders will include a 5c. insertion, free of charge, on request.

FOR SALE—500 one-thousand foot reels of film. All condition \$3.50 per reel. Such as Train Robbers, Hiawatha, Ten Nights in a Barroom, Nero, Burning of Roma, Western, Comedy, Drama, etc. Davis, Watertown, Wis.

THE EVOLUTION OF THE MOTION PICTURE

(Continued from page 27.)

properly. There are not enough films released each day to admit of selection. No attempt is made, either, to fit the programme to the locality in which the theater is located. A certain kind of melodramatic thriller may be popular, say, on the East Side, where a delicate, subtle comedy or drama would be a failure. Yet the East Side theater will get a run of pictures sent out by the exchange with utter disregard of subject. The exchange men simply seem to seize enough films to fit the box or carrying case which goes to the theater.

"I believe that the European pictures appeal to Americans. All the notable films are made in Europe. They have directors big in ideas and imagination. There is no hesitation over the cost involved. The European producer can surpass the average American film maker in taste and thoroughness of production—in creating the romantic atmosphere. For one thing, they have the historic environment, the castles, the buildings, the natural surroundings. An open market, which I advocate, would pave the way to the best European feature productions for America. I want to mention the name of Pathé. Exhibitors and picture patrons should unite in honoring him with some permanent memorial. The entire world has benefited by his films, which have done so much to elevate the moving picture industry.

"Naturally, it would not be possible to depend entirely upon a programme of European pictures. But one big imported feature picture, surrounded by lighter American productions, stands out strongly. The European picture gives the programme value and weight."

The cowboy drama was discussed by Mr. Raymond.

"Western film plays have been a drawing card on motion picture programmes, but they have been so overdone that the public has ceased to be interested in them. From the comments I have heard in theaters I believe that the Western picture has grown stale. I think that the cowboy drama can be used again at a later period—that is, it can be successfully resurrected for a younger generation, and go a great way toward educating children in the manner and life of the Far West in the pioneer days."

"You believe, naturally, that good music is a vital factor to the presentation of pictures?"

"To me the music is just as important to the success of a picture," answered Mr. Raymond, "as any other factor. The trouble lies in the fact that so few managers and musicians understand and appreciate the value of appropriate music in films. The music must interpret the action—he in the spirit of the photoplay—or it will be a

September 3d

STERLING RELEASES

"THE LONELY HEART"

A touching story of a dear old maid in a prim New England town.

September 3d

"THE WAY OF LIFE"

A temperamental young artist forgets his obligations for easy money—leaving the country less lonely.

September 4th

"HOWLIN' JONES"

"An annuity man" from England, picturesquely and practically makes good on a Western ranch.

September 5th

"NAN OF THE WOODS"

A charming idyl, with a strong sentimental instinct.

ON THE WAY

"THE SPOILERS"—in 8 reels—Selig's Supreme Masterpiece.

"IN THE MIDST OF THE JUNGLE"—in 3 reels—Selig's Jungle Masterpiece.

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detriment to the picture's success. I have seen many good screen dramas ruined by inappropriate music—pictures which might have swept an audience to the point of tears or thrilled excitement. New York theaters are lamentably bad in the matter of good interpretive music."

I asked Mr. Raymond for his opinion of motion picture criticism.

"When it is impossible for me to see a picture, I am always satisfied to take the reviews of the theater and trade papers. I place a great deal of confidence in picture criticism. The reviewers are honest and fair. In fact, in many cases they are far more lenient than I would be."

Mr. Raymond mentioned the National Board of Censorship. "I consider that the board does excellent work," he said. "Without them pictures would be released by cheap producers, which would mean a positive injury to theaters dependent upon women and children for their existence. Censorship is necessary and is a safeguard for the house manager."

"Europe may not be as progressive, but I feel the foreign exhibitors are far more advanced as a whole than those of the United States. In England and France the pictures are shown for lengthy periods at an admission ranging from 12 cents to \$2.50. During the Summer there were two or three big New York theaters offering feature films, and demanding an admission price of 50 cents, but I have yet to see a programme in an American theater work anywhere near the European admission. The condition abroad is possible because no one is dictating to the foreign house manager what he shall show in his theater or how long he shall show it. The European exhibitor has a position of importance in the picture field. That is the secret."

DARWIN KARR

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REVIEWS OF FEATURE FILMS



The Robbers (Edition, Aug. 2).—Charles, the count's son, is betrothed to Amelia. He is sent by his father to Leipzig to pursue his studies at the university there. He writes to his mother for permission to receive a reply at Weimar. At home his jealous and villainous brother, Francis, receives this letter, forges another, insulating in tone, and gives it to the father. Then he writes to Charles telling him that his father has disowned him and that he, Francis, will marry Amelia. Next he tells the father that Charles has been killed in battle and produces a sword purporting to be Charles's, bearing writing to the effect that Charles, dying, wanted Amelia to marry Francis. The supposed widow brings the sword to the count, who is taken in Herman, a dupe of Francis, in disguise. Meanwhile Charles, on receipt of his brother's letter, has become leader of a band of robbers, terrorizing the country, yet bestowing his personal loot as charity to the poor. The old count, overcome by the false news of Charles's death, has been hurried away as deceased by Francis, who, finding he is not dead, keeps him prisoner in a vault, providing him with just enough food to keep him alive. Ten months later Herman, still with remorse, confesses. Charles, who has given in disguise and left the situation, with his band, renews his father and imprisons Francis in the father's place to die of starvation. He is about to take Amelia to his arms when he is reminded that an oath binds him to the band for life. He gives himself over to justice. And there it ends. A noteworthy adaptation of Schiller's famous play, handled with care and discrimination. Mary Fuller, Edward Kendall, Barry O'More, and Robert Brower render fine conceptions of the principals. Direction is by Walter Minto. G.

The Curse of the Golden Land (Vitagraph, Aug. 5).—Produced by the Vitagraph Company, it discloses its ability to stage a set of play more picturesquely than in *The Curse of the Golden Land*, a picture of two parts. While the theme is not exactly new, the play discloses a big heart interest story, with situations permitting great opportunities for the players. Courtney Footh is cast in the leading part, that of Wolf Salzman, a Russian peasant Jew, and by far it is the most profound character study this splendid and finished actor has given us so far in pictures. Florence Radinoff is a glorious surprise as Barab, his wife, who has left and returned to Russia. Her shadow of the golden life, simple life, waiting and hoping in Russia, contrasted to the passionate woman, after the indolent she feels at discovering her husband is head of the sweatshop in which she is working, speaks volumes for the ability of Miss Radinoff, and is one of the main factors in making the picture the brilliant success it is. Wolf, full of ambition, leaves his wife and child for America. Here, through his ability at designing men's clothing, he rapidly rises to prosperity, and this causes him to forget the ones at home. Several years later, his parents have died, his wife and child now grown to quite a boy, manage to get to America. She goes to work in a sweatshop with a needle and the boy as an errand boy. Wolf, as a consideration in being taken in as one of the partners of the firm, has changed his name, and for this reason all the wife's efforts to locate him prove futile. Wolf calls for an errand boy one day and his own son is sent to him. Wolf notices his peculiar dialect and questions him, learning that he is his own son. The father seems to awake from some awful sleep he has been in, and it is here that Mr. Footh displays his greatest powers as portrayer of strong emotions, so that he had swum into the dramatic, wild-eyed sort of excitement; the scene would have been easily ruined; but on the contrary, he has held himself well in with a seemingly natural restraint, fully alive to the fact that he is no longer a peasant of elemental passions, but an American of some little refinement, at least. There is nothing melodramatic, and yet one seems to understand deeply the pathos that is acting on within the man. The picture scenes have been taken by courtesy of the Grayson Company, with excellent results in the photography. In making the Russian scenes and creating atmosphere the director has done himself credit. As a matter of fact, the whole piece is staged in a most perfect manner, and directed down to the finest detail in such a way that one is impressed with the naturalness and reality of it all. Charles Kent makes up and acts the old father in an agreeable manner. Mary Maurice is used as the old mother and L. Rogers Lyton plays well the part of Salzman, the clothing manufacturer. Wolf's overplay of the part of the daughter, just before fall at the end. There are some moments of straight drama, but above all there is a tremendous amount of pathos capable of drawing tears from the most inured patrons of the pictures. It is a good story, and above all it is masterfully staged and acted. G.

The Reformer: or, **The Lost Art of Minding One's Business** (Biograph, Aug. 9).—According to the announcement on the screen, this is a satire on present day people who imagine themselves perfect and prepared to uplift the morals of society, and what a satire it is! It is not a masterpiece of dramatic construction, but it does possess keen lines interpreted to the best possible advantage, causing uproarious laughter, while running underneath is the note of tragedy. The plot is laid in the quiet little town of the West, in the case of the minister as a minister or literature editor without being censored. Pleasure and an outdoor life is denied the two children, a boy and a girl, in the storm demand by the parents that they devote themselves to uplift their souls. As the head of the reformer's party, the minister and his wife carry the election. Their time is mostly spent away from home in seeking to better the moral conditions by shutting down places of amusement. Charles Murray, during the scenes in the theater where the committee have come to investigate, creates a most amazemented parenthesis in the piece. While this is going on, two children at home are undergoing a schooling at the hands of one of the boy's friends. There is no bold indication that the girl has been betrayed when the parents return after having made other people as clean, pure and spotless as themselves, but the suggestion is subtle, driving home to the parents and spectators alike the fallacy of minding everybody's business but your own. Charles H. Maitis is used as the minister, Ned Marin as the boy, and Robert Brower as the girl, all giving a vigorous portrayal. Walter Miller plays the friend with force. The picture is in two parts. The introduction of this friend is a bit confusing in that we know nothing about him except as he affects the two children, but the piece as a whole is a splendid example of the work the Biograph Company can do. G.

Genesis 19:9 (Fox, Sept. 14).—Tom and Jerry, two woodsmen, love Mary. Jerry will wait for him. But she finds part of a letter from Jerry to his mother in which it appears that he is going to marry another. In reality, the girl intended is Mary herself. Her heart is so deeply hurt that when Tom proposes she accepts him at once and they are married. Immediately after the ceremony a telegram comes from Jerry asking Mary to come and marry him. Two years later Jerry is assigned his home district. He refuses to have anything to do with his brother or with Mary. He believes they deliberately did him out of his happiness. That year game is scarce. Jerry is ill and needs food. At last, in desperation, Tom goes to the village and robs the grocery. Just a torn sack leaves a trail. Jerry, aware of the movement, follows the trail and finds his own brother is guilty. His fellow officers also trace the trail to the door. Tom, who is somewhere in the woods, realizes he is being pursued, sends word to his wife and mother to light a candle if he may return safely, or fire a shot if he must escape. The officers learn this and compel the mother to put a lighted candle in the window. Then they wait in ambush. Tom returns, but just as he is about to be captured Jerry fires a shot and he escapes. Jerry is tried, found guilty and condemned to death. Later word comes from Tom that he is safe over the border with Mary and well fixed. A letter from Mary containing the scrap of letter that caused the trouble explains all to Jerry. This exceedingly virile story is magnificently done in every respect. It is a feature that will thrill and grip and provide an uplift. Conspicuous is the artistic work of Phillips Smalley as Jerry and that of Lois Weber as Mary. Photography is excellent. The line in *Genesis* is And the Lord said unto Cain, Where is thy brother? And he said, I know not: am I my brother's keeper? G.

The Devil's Power (Fox, Sept. 4).—Dr. Hugue Kashian, a physician of occult powers, lures a girl into his mysterious home, works his will with her and keeps her prisoner. His next victim is the wife of a well-to-do man. He is called in to attend one of her children, whom he has purposely made ill by the power of suggestion, and when her ability to resist his fascination is broken she goes with him. The husband suspects where his wife has been taken and goes to the doctor's. The doctor, who denies all knowledge of the wife, is really the hideous old woman before a Charcot mirror. But the girl tries to warn the husband. Kashian orders her disposed of. His diabolical servant carries her down into a dungeon and turns on water in it to let her drown like a rat. But she hits him over the head with his own iron implement and escapes, leaving him to drown in her place. Meanwhile the husband has found evidence on a blotter that his wife is at Kashian's, so he goes again to the place and forces his way in. He is all but overcome in the struggle, when the injured girl rises and forces him out. An odd but beautiful episode of reformation. The girl is surprised to find jewelry, watches, and so forth, in her pockets. This happens again next day. She reports it to the chief of police, but he pooh-poohs her story and suggests she may be a kleptomaniac. Then some men drive up to her door, ear and bind her and carry her off. The fiance is distracted. He calls on his friend, a detective, who soon realizes that the man who had assumed to do with the mysterious jewelry. He has the officials make a count exactly like the one the girl wore. This he finds on a female assistant and watches her. Men put jewelry in her pockets. One detective follows a strange woman who also has one of the finished hats is sold to a young man who gives it to his fiance. 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REVIEWS OF LICENSED FILMS



An Intimate Study of a Mole (Elias, Aug. 19).—This is by no means a study of the curious little creature which it conveys nothing more than a cursory idea of its appearance. It shows the poor thing frantic with fear, bounded in a box partly filled with white sand upon which its tracks are seen. A highly interesting matter when adequately done, but exceedingly stupid as handled here. K.

The Camera's Testimony (Lubin, Aug. 7).—Tom and his sweetheart are enthusiastic amateur photographers. They set the camera to go off automatically when a bird returns to its nest, and when it overflies. But, next day, a ranch owner who has had trouble with a Mexican, is shot by the latter near the camera, and the murderer has his picture taken. Meanwhile Tom arrives on the scene and finds the dead man. He is arrested for the murder. His sweetheart develops the plate, discovers the picture and arrives with it at the court just as Tom is about to be convicted. The Mexican is caught and the lovers are happy. A fair story depending on a chance happening, very melodramatic, but having some tense moments. Acting and photography are fair. K.

Autumnshots of Java (Melin, Aug. 7).—These silhouettes of a faraway land should be of considerable interest. Herabians and Dick Jokharts are the particular places shown. Primitive road rolling, a picturesque home, a large collection of ducks, a native town and its gate way, a store, a street, the chancellor and lesser officers bringing food to men on guard, a panorama from the top of the Temple of Borobudor, a fishing village with sea traps, and a curious cemetery, showing prayers for the dead and rests in spirit with ancestors. All but the rest of the reel. Photography is fair. K.

Pathé's "Peculiar" Reel (Pathé, Aug. 7).—This issue of Pathé's animated paper is replete with world information of excellent selection. Albert Payson Terhune passes through Stillwater, Minn., within thirty-nine miles of his goal, Minneapolis. The royal family of Tech play polo on Jackson for the amusement of the kiddies, at Raceland, Eng. At Ossining the second mutiny squad of Sing Sing prisoners leaves for Auburn. The havoc wrought by a gang on the White House grounds, Washington, D. C., is kept in order. At Calumet, Mich., striking miners are guarded by the militia. London, France, Picardy, Poitou, reviews the fest on the final day of the carnival. At Louis, Mo., Jessie Sutherland and Lillian Borio give exhibitions of fancy diving. The boating hospital of St. John's Guild, in New York Harbor follows. The king then reviews a fine lot of soldiers at Hyde Park. And suffragettes conclude by painting signs on the roof of their bungalow at Tompkinsville, S. I. Photography is good. K.

When a Woman Waists (Pathé, Aug. 7).—This woman is a spendthrift who comes after her father, an indolent husband. She gives a beautiful pearl necklace as a means of forcing his attentions upon her. The husband finds them together, and in excess of rage falls unconscious. The wife fears she will be accused of murder and tries to commit suicide, but the lover prevents, and drags the body of the husband to a high cliff and flings it off into the sea. The water revives the husband, and he drags himself ashore and back to his house. There the wife tells him of the lover's hold on her, so the villain is compelled to end his life and the wife is exonerated. A very morbid, preposterous composition. It is funny together, and leaving little or no room for acting ability. The more recital of the story obtrudes criticism. K.

The Galleon Romeo (Selig, Aug. 7).—A young man comes to elope with the daughter of Colonel Scarem, but starts the colonel's burglar alarm and is arrested by the sheriff and his posse. The girl and her father follow. The young man makes explanations and is released, whereupon he returns for the girl. The colored cook dresses in the girl's clothes and elopes with him. It is not till he arrives at the colonel's home that he discloses his true nature. The boy hurried back, shoots three rascals who have attacked the colonel, and is united to the girl with the father's blessing. A wholly theatrical farce, having neither improbability nor consistency. There is not the slightest reason for the cook to masquerade as the girl. The obligation of a farce is to be reasonably unreasonable. However, the film is funny in spots and may be passed as a filler. On the same reel with The Grocer's Revenge. K.

The Grocer's Revenge (Selig, Aug. 7).—Old man Snow is a veritable skinflint. When he goes to the grocery store he means to get his money's worth to the limit, a pound of butter and puts it under his hat. But the grocer sees him and persuades him to remain beside the hot stove, where the butter soon melts and runs down his face. When the grocer feels he has had thirty-eight cents' worth of fun out of the situation (thirty-eight cents being the price of the butter) he lets him go. The merest incident, but treated with spirit and good for several chuckles and one or two laughs. It is a bit long and uncertain in setting under way. On the same reel with The Galleon Romeo. K.

The Possessor of Reputation (Vitagraph, Aug. 7).—Ned, a handsome young bachelor, begins to think of marriage. So his friends invite him to their house to meet a nice young girl of their acquaintance. He is introduced to her as a terrible flirt, so she regards him very lightly. But he treasures a flower she gives him, a photograph and a lock of hair (which she has clipped from some false in her possession), and these she discovers just as she is about to go away from him. Not until that moment does she realize his sincerity, and then she goes to his arms and is sheltered with a kiss of memory, delightfully acted by Ned Lawlor as the bachelor, and Mary Fleming as the girl. Photography is good. K.

His Greatest Victory (Edison, Aug. 8).—A young soldier is married just before going to the war. His dear friend also loves the girl he married. In battle the groom is wounded and loses his memory. He re-enlists upon recovery, under another name, found on a cantine in his possession. His real name, meanwhile, has appeared among the missing, and his bride believes him dead. A year later the friend promises to the supposed widow and is accepted. But just as the acceptance comes to a head, he meets the missing husband. He brings him home and confronts him with his wife. Then memory returns and all is well. A story inclined to be melodramatic in certain details, but on the whole well handled. The scenario is by Paul McAllister. Husband, wife and friend are well done by Benjamin F. Wilson, Gertrude McCoy, and Richard Tucker. Direction is by George A. Lessey. K.

Rescuing Dave (Essanay, Aug. 8).—A girl takes a young man's ring for safekeeping because the stone is loose in the setting. Her

sweetheart, Dave, gives the ring upon her departure and demands her or being taken to him or quarreled. He feels so badly that instead of returning to his work of digging a well he goes fishing. During his absence the well caves in, and his family, discovering it, believe he must be inside and dig furiously to set him out. The sweetheart brings the troublesome ring to its owner and faints. Then Dave returns and all is well. This digress from the point a good deal in showing how the well is located with a divining rod, and in some other superfluous details, and is a bit distract in using parental anxiety for a comedy base. There is nothing here to distract the audience, however, on the exception of the ring business in the beginning quite interesting. Acting is good. A half-reel. K.

Mr. Blue Reforms (Essanay, Aug. 8).—Mr. Blue is so much addicted to vice that he is drunk nearly all the time. He goes to call on his son at the fire house and the boys there put him on a bench to sleep it off. He dreams that his son tries to dissuade him from his bad habits. Then the boy's head becomes a lion's, a monkey's, and so on for some twelve or fifteen different kinds. Then, piece by piece, the furniture disappears, and he is awakened by the fire house bell, played on him, pool and plenty. He promises, "Never again." A comical conception of little value. There is little interest in any more in this elementary type of scenes of their own make. A poor piece of business altogether. On the same reel with Rescuing Dave. K.

The Hobo and the Hobble Skirt (Kalem, Aug. 8).—A man caught in a rainstorm finds his only other suit has been sent to the cleaner's. So while the damp apparel is being dried he wears his wife's hobble skirt. A hobo steals the things off the line. While he goes to a neighbor to borrow clothes his wife telephones the police to capture the thief. They capture the hobo, with the policeman's wife and the wife to compare to identify the thief, but the hobo has been caught by another policeman and everything ends happily. A film having some good humorous situations, well developed and acted. The husband is done by John E. Brown and the wife by Ruth Roland. Photography is satisfactory. A split with Coney Island. K.

Coney Island (Kalem, Aug. 8).—This is by no means adequate presentation of the subject, being content to put one or two attractions in a single continuous park on the island. A hot day on the beach, motor polo by men and women, swimming, boat, the omnibus, roulette wheel, and the whirring of the given place. Photography is fair. A half-reel subject. K.

Her Husband's Wife (Lubin, Aug. 8).—David House comes to the city, his wife to follow in a few days. At night a poor girl, driven desperate by hunger, breaks into his room. He believes her story, has her dress in his wife's clothes and takes her to the dining room. There his old aunt, who has never seen his wife, meets them. Considerably at last, David introduces the girl as his wife. The real wife arrives. Meanwhile the girl has fallen in love with a young man who has been attracted to her. The couple with him and is married. Her husband proves convenient excuse for most matters. A David's resolution to wife and aunt, a highly improbable story but interesting to a certain degree and having several good situations. It is not a bad offering. David and the girl are creditably handled by Arthur Johnson and Lottie Briscoe. K.

Miss Arabian Nights (Selig, Aug. 8).—Barbara, an heiress, is tired of her artificial life and recalling that the Caliph Haroun Al Hassid used to wander disguised among his people, she has her lawyer announced that she has gone to Europe, and goes to live in a little boarding house. There she becomes interested in the ambitions of the inmates. There is an artist and a playwright and an actor, who is also an inventor. She arranges to have the artist's pictures made the fashion, has the playwright's play produced, and secures a fine engagement for the actor, with whom she falls in love. Noticing his inventiveness, she invites the actor in her own name to her home. He is about to turn away, hopeless for his cause, when love prevails and he claims her. A pretty, clean little fancy, consistently worked out, with ample detail. It is well worth while. May Buckley plays Barbara and Thomas Carrigan the actor. K.

A Gentleman of Fashion (Vitagraph, Aug. 8).—A plumber has one failing, and that is that he one night each week he dresses up and goes out and becomes a centaur of fashion. This particular evening he is clicking through the streets in his tuxedo when he runs down an heiress. He picks her up and, dodging her injuries, invites her to supper. She accepts. He imagines from her modest attire that she is a shop girl. She refuses to let him see her home. She gets a scolding from her sister, by the by, for remaining out so late. Next morning the hot water furnace doesn't work very well and our hero is called in to fix it. The heiress recognises him and disguises herself as a waitress. Thereafter the plumber visits her in the kitchen regularly every night, until at last he pops the question, wins her and learns of his good luck. An exceedingly delightful Vitagraph comedy. An exceedingly good film, excellently done in every particular. That John Bunny and Flora Finch play the principals in this should in itself be sufficient guarantee for any exhibitor. K.

By Fire and Water (Edison, Aug. 9).—Captain Cravie's young wife is attracted to Captain Wayne because he puts on a fashionable exterior appearance. It is the oft-told tale of fine feathers that don't make fine birds, retold in a pleasing way and teaching again a sound lesson to superficial wives. Cravie is simple in dress as well as taste. His wife compares him unfavorably with the well-dressed lawyer who owns the rival river boat. An outing takes place for the minister's flock and the two boats are brought into use. Mabel, the wife, enacted charmingly by Mabel Trunnelle, is taken upon Wayne's boat with her little son. When they are needling ahead of the slower boat belonging to her husband, a fire breaks out and all escape to the lifeboats, but the wife and her child, searching for her child, she was forgotten in the confusion. Dick sees his wife through a glass, and in spite of the protests of the minister goes to her assistance, rescuing her in rather a hectic cut-and-thrust. In the final scene we are shown the readjustment as it is in the wife's mind and also the husband. He appears dressed in buttons and blue, but she only has forebodings seeing only the man underneath. Herbert Prior plays the husband with his characteristic drollery. Richard Neill does well as the rival captain. Kathleen Goshorn is seen as the child and Frank Mc Flynn plays the minister. Ashley Miller is the author and director of the comedy drama. He has given atmosphere and spirit to the piece. The story is simple and direct. G.

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LICENSED FILM RELEASES

Monday, Aug. 25.

(Bio.) The Crook and the Girl. Dr. (Edison) A Mutual Understanding. Dr. (Kalem) The Blind Basket Weaver. Dr. (Lubin) On the Dumbwaiter. Com. (Lubin) Her Wooden Leg. Com. (Pathéplay) Pathé's Weekly No. 44. (Selig) The Water Bat. Two parts. Dr. (Vita) When Glasses Are Not Glasses. Com.

Tuesday, Aug. 26.

(Edison) A Mistake in Judgment. Com.-Dr. (Edison) The Love Theft. Dr. (Lubin) The Reformed Outlaw. Dr. (Pathéplay) The Hostess. Dr. (Oines) The Human Bridge. Two parts. Dr. (Selig) The Adventures of a Watch. Dr. (Selig) They Were on Their Honeymoon. Com. (Vita) A Doll for the Baby. Dr.

Wednesday, Aug. 27.

(Edison) Quaint Spots in Cairo. Egypt. Tr. (Edison) Zeb's Musical Career. Com. (Vita) His Athletic Wife. Com. (Vita) What Cupid Did. Com. (Kalem) The Invaders. Two parts. Dr.

(Pathéplay) \$1,000 Reward. Com. (Selig) How Betty Made Good. Dr. (Vita) Which Way Did He Go? Com.

Thursday, Aug. 28.

(Bio.) Black and White. Com. (Bio.) Objections Overruled. Com. (Bio.) The Episode at Cloudy Canyon. Dr. (Kalem) The Gambler. Two parts. Dr. (Lubin) Title not reported. Com. (Pathéplay) Pathé's Weekly No. 48. (Pathéplay) The Crook's Revenge. Com. (Selig) The Man in the Street. Dr. (Vita) He Fell in Love With His Mother-in-Law. Com. (Vita) Sights in Singapore.

Friday, Aug. 29.

(Edison) Joys of the North Woods. Two parts. Dr. (Bio.) Broken Threads United. Two parts. Dr. (Kalem) The Captivating Widow. Com. (Kalem) Mike, the Timid Cop. Com. (Lubin) His Conscience. Dr. (Pathéplay) A Day With a Hindoo Family. (Pathéplay) The Head to Morsy. France. Tr. (Pathéplay) The Valley of the Bourne. France. Se.

ANNOUNCEMENT

BEGINNING FRIDAY, AUGUST 22d, THERE WILL BE AN EDISON TWO-REEL FEATURE RELEASED EVERY FRIDAY



A Proposal from the Spanish Don

The Second of the "Who Will Marry Mary?" Series, Featuring Mary Fuller

Released Saturday, August 23. Length, 1000 ft.

THE second in the series which is a sequel of the famous "What Happened to Mary" stories, the greatest drawing card that has ever been offered an exhibitor. This is the most thrilling of any of the "Mary" pictures yet produced and it has, at the same time, a delightful bit of comedy in the opening scenes. When the runaway car in which Mary is riding dashes down hill towards the open drawbridge your audience will be breathless.

Special Two-Reel Features

The Mystery of West Sedgwick

A thrilling detective story from "The Gold Bag." by Carolyn Wells.

Released Friday, August 22d.

Joyce of the North Woods

A tale of the great woods from the novel by Harriet T. Compton.

Released Friday, August 22d.

Current Single-Reel Releases

Bobbie's Long Trousers

A delightful little comedy.

(On the same reel)

First Aid to the Injured

Released Wednesday, August 23d.

A Mutual Understanding

A story of a man who was twice falsely accused of theft.

Released Monday, August 21d.

A Mistake in Judgment

Telling of a boy who, after all, was only a real boy.

Released Tuesday, August 22d.

Zeb's Musical Career

Featuring Wm. Wadsworth as the World's greatest tuba player.

Released Wednesday, August 23d.

The Ghost of Granleigh

The tale of a ghost who saved a couple from matrimonial shipwreck.

Released Saturday, August 26d.

THOMAS A. EDISON, Inc.

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(2 Reels, Sept. 10)

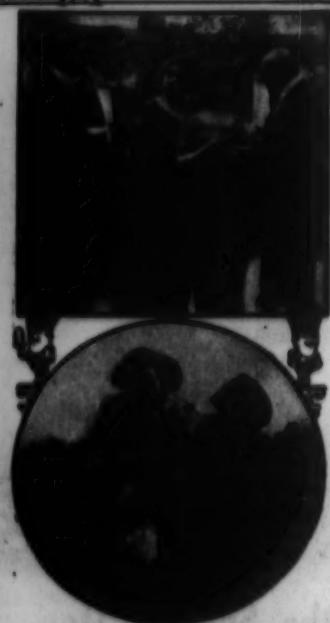
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(Selig) The Price of the Free. Dr. (Vita) The Clown and the Prima Donna. Dr. (Lubin) The Last Crooked Deal. Dr. (Pathéplay) The Blind Girl of Castle Gaule. (Edison) The Ghost of Granleigh. Dr. (Vita) The Call. Two parts. Dr.

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**"THE WATER RAT"***Edits. 3 reels. Released August 25.*

The story of a high-caste thief who covers his tracks by swimming to and from his home. His hatred for an old school-fellow leads him to throw suspicion on this innocent man. A Scotland Yard detective, whose honesty extricates him from difficulties, brings justice out of the tangle.

"JOYCE OF THE NORTH WOODS"*Edits. 3 reels. Released August 25.*

Harriet T. Comstock's novel has been dramatized with a wonderful adherence to local atmosphere. The picture was made in the Maine woods where everything enhances the remarkable beauty and impressiveness of this story of a girl's love and a man's sacrifice.

AND STILL THEY COME!

Seven more multiple features of unusual merit are announced here. It's the same story, made more apparent every day. There are just two kinds of service these days—General Film and the other kind. Are you riding on the crest of the wave or swimming against the tide?

General Film Company, Inc.
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NEW YORK

**"THE HUMAN BRIDGE"***Edits. 3 reels. Released August 26.*

A family feud comes to a head when the son of one of them discovers gold. One bitter struggle follows another as the conflict spreads over the hills toward the gold fields. The flight of one of the parties is suddenly halted by a chain, which is finally broken by a human chain. A picture of daring ingenuity.

"The Invaders"*Edits. 3 reels. Released August 27.*

A stirring dramatization of John Lloyd's novel of Western life. The invasion of the country by a gang of bad men and how it is ended when an Easterner of spirit takes up a claim. Ranchmen, United States troops and gunfighters are blended in this picturesque and stirring story.

**"THE GANGSTER"***Edits. 3 reels. Released August 28.*

The love of a gangster for a mission worker and a comparison of that passion with the pure devotion of a good man are the themes of this powerful underworld picture. New angles stand out at every turn in this singularly gripping, human interest narrative.

"BROKEN THREADS UNITED"*Edits. 3 reels. Released August 29.*

A character study of the absorbing kind with a background of crackling action. A kindly old country gentleman is the central figure. A gang of city thieves with a beautiful woman as the attraction heap disaster upon his poor old head. The ending will grip your heart.

"THE GALL"*Vitagraph. 2 reels. Released August 30.*

Tremendous interest will certainly be taken in this unusual story of a woman's choice between two men—her husband, whom the world regards a failure, and his best friend. A clever turn of plot is the husband's change of identity when, after a railroad wreck, he finds another man has been buried for him.

"SALLY BERAGGI'S HOUSEMaid"

An enterprising little romance in this one-reel photoplay, featuring Bob Leonard and Marcella Fischer. It concerns a successful young lady who writes novels, and an unsuccessful man who tries to write them and finally succeeds through the inspiration of the successful girl in disguise as the housemaid where he is living. She becomes interested in him and indirectly suggests the way to make his work popular. When he succeeds, however, he goes away and forgets the girl. Here she in turn comes back and at the same time rescues him a lesson learned well from the story. It is a clean-cut story.

REVIEWS OF UNIVERSAL FILMS

Hawkeye to the Rescue (Nestor, Aug. 15).—An extravagant farce burlesque of noble savagery, great detective and heroic maneuver. There is a girl who falls into the hands of the savages and is saved by the resourceful, with the assistance of Hawkeye, the detective. The producers have gone to considerable trouble and work in putting on the picture and there is no doubt but what the effort will be repaid. The plot is laugh provoking in the extreme at times. It is burlesque, but not cheap burlesque.

Dark Feather's Sacrifice (Nestor, Aug. 11).—Dark Feather returns to his people from the Carlisle Indian School. He rescues a fine young fellow prostrated on the desert. His recovery leads to a degree of intimacy, which grows into love and an engagement to wed. But his return must makes him forget her. She disappears, determined to kill her rival. But once on the trail, her decision wavers, and she turns back to her people, burning her civilized possessions and becoming no more than the poor Indian drover. A picture founded on a good idea and well presented. Dark Feather is played with surprising ability by Mona Darkfeather, a real Indian maid.

Civilized and Savage (Rex, Aug. 8).—Some place somewhere, that may be India or any other likely land to suit the fancy of the spectator, the master of a plantation is stricken with a terrible sickness that deprives him of speech, sight and hearing. While he is in this condition his wife goes away, unable to bear the sight of his suffering. But a native woman takes his place. He believes it is the woman he married) and nurses him through to health. As his senses are restored to him the woman, after a period of gratitude to his supposed wife, lies unable to read, gives them to the wife, and the wife, ashamed, returns to her husband's embrace. Loving her master with the devotion of a slave, the savage returns to her old condition, knowing full well that her master would never look upon her with the eyes of love. There is something decidedly morbid about this picture, but at the same time fascinating. A better establishment of place and more attention to the details incidental to it would be very helpful. Generally speaking, however, the picture has much merit. What Lois Weber leaves to be desired in the part of the savage is negligible.

The Animal (Rex, Aug. 17).—The animal is a man with the brute instincts exaggerated, or rather caricatured. He is a monster, picks out the woman of his heart by force, wedges her on the same principle, and when his baby is born becomes jealous of the maternal affection lavished upon it and determines to kill it. He passes by this bloodthirsty disposition, however, and gives the child to a mother recently bereaved, and her baby, from whom the real mother recovers it. In the meanwhile the animal has been reduced by his mate. This is entirely unexpected and he goes off by himself to think it over, when a former sweetheart of his wife, whom he had frightened off by sheer physical superiority, presented him with a normal view of the situation,

the substance of the argument being mysterious and persuades him to go back, with fatherhood awakened, and realizes that mother love is different from the love a woman feels for her husband. The story is well handled, the acting is exceptionally good and photography is excellent but it leaves a bad taste in one's mouth for he was an animal still, and apt to do more violence to his wife in improving his education.

Mona (Nestor, Aug. 8).—Featuring Mona Darkfeather, the talented little Indian actress of the Nestor forces, this one-reel drama disclaims itself as a semi-domestic Western play, not unusual in theme or treatment, but fairly interesting throughout. Some few of the scenes are badly photographed and some of the business is poorly contrived, one in action, where the man is caught in the trap, it is not sufficient to hold a grown man, this trap, neither does it close down smoothly upon his feet. Mona, the Indian girl, is befriended by a white settler, a young man, and when her tribe treats her shabbily she seeks refuge with him and his wife. A half-breed, seeking revenge, informs the wife that her husband is untrue to her, that he has a sweetheart in the Indian girl. In blind despair the wife rushes through the forest and into the camp of the Indians. Husband pursues, with the assistance of Mona, and explanations are made. It is an awkward point in the action when the half-breed tells the wife that her husband is untrue; it is too abrupt and crude, and why does the wife make her way to the Indian camp? There is nothing to indicate that it was an accident, if such was the case.

On the Frontier's Roll of Honor (Frontier, Aug. 9).—"Make good," the girl tells her lover, "and then come to me." He goes out on a ranch, becomes the butt of the cowboys for his awkwardness, and eventually even permits a desperate prisoner placed in his keeping to escape. But he is so determined to make good that he is allowed to recapture his man. This persistent in granted. At risk of life he corners the criminal and shoots him dead. His own life is the penalty, for he is killed himself. Later the remains of himself and his horse are taken to his grave. His name is placed in the "Rangers' Roll of Honor." The girl then realizes he has made good. A very gruesome picture is shown of the pile of bones and so forth, but on the whole the film is a good one. The actor playing the hero has good work to his credit. Acting is generally competent.

The Reincarnation of a Soul (Powers, Aug. 10).—This is called "A Psychological Study in Eight Episodes." First, out of the darkness a bit of clay is born. Next, the little lad is born with an instinct to steal; he tries to take his mother's pocketbook. Then, as a man, instinct still rules his body. He wants to be honest, but can't help himself. He is driven from home. Now he tries to steal a necklace and is caught. He asks to be sent to prison. When he comes out, he steals again. But a heavy storm comes up and he is struck by lightning. When he comes to himself again the soul of an artist has been reincarnated in the body of the thief. He becomes a painter. He marries another artist. With Art for a master and Love

for a wife, as the sub-title reads, all is rewarded. His parents send for him on hearing that his criminal tendencies have deserted. They test him but he steals no longer. The reincarnation idea is a bit farfetched, and even somewhat of a disreputation, but on the whole the film is lofty in purpose, a novelty of its kind, and quite interesting. Edwin August is excellent as the leading figure. Photography is good.

Jeanmitte (Nestor, Aug. 18).—Mona Darkfeather, the clever actress playing Indian roles for the Universal Company, is starred in the title-role of this picture. Miss Darkfeather (if that be her right name) is unquestionably highly gifted in the line of work she has been called upon to do. She is the white girl in this story, raised by the Indians, and her quiet, reserved ways befit the training and association of the Indian camp. Years before she was lost and carried off by the Indians, she returns when her foster father attempted to sell her to an Indian chief. The story is told in simple fashion, the setting and atmosphere are favorable, and the acting is above the ordinary. It is a very fair offering.

The Sea Urchin (Powers, Aug. 22).—One of the best single-reel dramas seen in a long while in the Universal projecting room. Bob Leonard plays one of the lead roles in his characteristic, strong way. One of the finest pieces of characterization is done by the actor playing the old fisherman. The story is simple and not wholly original, but it appeals to the artist's hand in the directing, staging and acting. From the sea, following a bad storm, comes a little girl on a piece of driftwood. She is picked up and cared for by a crippled fisherman who has proved to be a pretty girl and in a strange circle of the circle. The girl is full of gratitude, has promised to marry the fisherman, but she soon discovers the true course of love. The old fisherman is loath to give the girl up, and it is only after a near tragedy brought on by the fighting of the two men while at sea that he sees his own selfishness and helplessness of his case. This working out is ripe with pathos.

Falsely Accused (Solax, Aug. 8).—Painting of these jewels by the jealous girl in the pockets of her rival is an extremely conventional situation awakening little interest in the spectator, and what with the impossible denouement, where the girl is hypnotized and made to confess her guilt, the picture cannot hope for much success. The girl, in social position, the girl is jealous of her competitor, and set her on the way and shake the faith of the young man in her, she falsely accuses her of stealing the jewels. The young man is later convinced of the seamstress's innocence through a vision—a most weak and uneventful cause—and he secures the assistance of a hypnotist in clearing her name.

The Heavenly Widow (Solax, Aug. 8).—Though the idea for this picture is conventional in farces, yet it is a well devised and acted little comedy, laugh provoking to some extent. Only in the final climax does the picture fall down, where the identity of the Heavenly Widow is discovered. A young swain, having lost his fiance to his friend, tries in many ways to end life, but finds them all too violent. At the suggestion of his landlady, he disguises himself as a woman and makes love to his friend, who proves himself fickle, as expected.

Lisbeth (Imp., Aug. 14).—Lisbeth is a young girl adopted by an old couple, who presently become much attached to her. She falls in love with a photograph of their son, and when

he comes on a visit from the city she begs God to help her hide her affection. He brings his dance with him. The mother and father are suddenly called away. The son is struck down with a terrible disease. The fiance hurries away, and Lisbeth is left alone to care for him. She nurses him back to health, winning his devotion, but she contracts the disease herself, expiring in the presence of the dance, who realizes her unorthodoxness. A good story, with some violent twists and a pessimistic ending. On the whole it hangs together well, the staging, photography, and acting of Clara Mersereau as Lisbeth, William Shan as the son, and Jane Festien as the fiance making it a highly interesting work.

Bally Beraggi's Housemaid (Rex, Aug. 14).—An entertaining little romance in this one-reel photoplay, featuring Bob Leonard and Marcella Fischer. It concerns a successful young lady who writes novels, and an unsuccessful man who tries to write them and finally succeeds through the inspiration of the successful girl in disguise as the housemaid where he is living. She becomes interested in him and indirectly suggests the way to make his work popular. When he succeeds, however, he goes away and forgets the girl. Here she in turn comes back and at the same time rescues him a lesson learned well from the story. It is a clean-cut story.

Clara's Mysterious Toys (Eclair, Aug. 10).—Clara has some bits of wood and scraps of paper which she throws into the air and sees descend as toys of various kinds. Airships, dolls, seesaws, puzzles and other things develop before the spectator's eyes. One of the best trick pictures seen in a long time. It is a genuine novelty and thoroughly fascinating. A very odd subject.

A Family Trick (Eclair, Aug. 10).—Theodore, under the influence of his old reprobate neighbor, Williams, tries with other women. Another neighbor advises his wife to visit with Williams and she will win Theodore back. This she does and tells her husband of it, but he only laughs and refuses to believe. When the neighbors tell him of it, however, he starts out, gives Williams a sound drubbing and returns to his wife. A good little comedy, done in a characteristic French manner, with plenty of animation. The film is beautifully colored. Acting and photography are excellent. On the same road with Clara's Mysterious Toys.

How I Met Her (Eclair, Aug. 17).—About one and a half years ago Harry C. Myers, with the Lubin Company, produced a comedy combining the same idea and situation as *How I Met Her*. In the present production by the Eclair Company there is to be found some laugh provoking qualities, which must be accorded not so much to the author for his plot but rather to the players. The only place where both the players and the director seem to have fallen down is at the final climax; this is awfully feeble compared to what the spectator is led to expect. The mother sacrifices her daughter to marry a title and, realizing the attractions of the son of a pork packer, she sells her daughter away to the country. The boy follows in the footsteps of a tutor, and while the mother believes that her daughter is being taught, she is being made love to.

By Mayer Cartooning (Imp., Aug. 10).—Of the series of By Mayer cartoons this issue is about as amusing as any: It is refreshing to witness the growth of a cartoon, the oddity of kinds of Sims.

KALEM FILMS

THE CHRISTIAN

The lesson taught by a devoted mother enables a young man to avert a tragedy and bring happiness to a despairing life.

Released Monday, Sept. 1

Special 1, 3 and 6-Sheet Posters

THE SACRIFICE AT THE SPILLWAY

A Powerful Drama in Two Parts

A gripping story, picturesque scenes on an old canal and superb photography.

Two Special 1-Sheet Posters

Also Special 3 and 6-Sheet Posters

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BOGGS' PREDICAMENT

The clever sneak thief makes things lively for the bachelor.

(On the same reel)

CHILDREN OF THE TENEMENTS

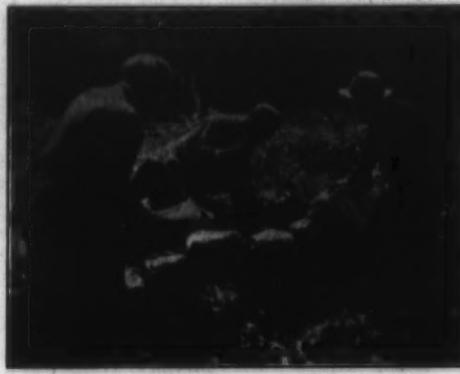
How the 26,000 children of New York's tenements find entertainment.

Released Friday, Sept. 5

THE HAND OF DESTINY

Fate takes a strange turn and redeems a desperate man who is about to wreck a train.

Released Saturday, Sept. 6



Special 1, 3, and 6-Sheet Posters

Coming Wednesday, September 10

THE FATAL LEGACY

A Two-Part Headliner

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FIVE-A-WEEK ESSANAY

RELEASED AUGUST 22

RELEASED AUGUST 22

"The Power of Conscience"

(IN TWO PARTS)

An excellent dramatic subject, strong in sentiment and brim full of heart interest. FEATURING FRANCIS X. BUSHMAN. Special heralds now ready. \$1.50 per thousand. Order your 1, 3 and 6-sheet posters from your exchange or direct from us.

Released Tuesday, August 22

"THE LOVE THIEF"

A startling drama depicting the love of an old man for a young girl.

Released Wednesday, August 23

"WHAT CUPID DID"

"HIS ATHLETIC WIFE"

Two bully good comedies that are bound to please your audience.

Released Thursday, August 24

"THE EPISODE AT CLOUDY CANYON"

A thrilling and emotional Western drama. Absolutely a thriller.

Released Saturday, August 26

"A WESTERN SISTER'S DEVOTION"

A gripping Western drama with the famous photoplay star, G. M. Anderson.

COMING FRIDAY, AUGUST 28

"Broken Threads United"

(IN TWO PARTS)

A red-blooded drama that grips the heart and holds the interest. A feature every exhibitor should book. Special heralds now ready. Order your 1, 3 and 6-sheet posters from your exchange or direct from us.

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CLEOPATRA IN MONTREAL

The great picture, Cleopatra, came to Montreal recently at the Theatre Francais. It will be remembered that some time ago, when the Cleopatra film was brought before the censors, the views were condemned and the film company introducing them in Montreal started legal action to compel the censors to show cause why they should condemn these particular films. However, the Superior Court decided that the censors had absolute power in the matter, and since that time an amicable agreement has been arrived at between the censors and the picture firms interested in the exploitation of the films. The features objectionable to the censors have been removed.

OVER \$125,000 FOR "SPOILERS"

In the Nome street scenes made recently by the Selig Polyscope Company at their Los Angeles studios, in the production of Rex Beach's The Spoilers, in which William Farnum is to be featured, the director used 225 people in addition to the company of principals and a company of National Guard that was also used. The extra people were used for three successive days. The cost of these street scenes alone, with the setting, was far in excess of \$5,000. These scenes form but a small part of the completed production. An expenditure of over \$10,000 was incurred the week previous to this in the production of the scenes showing the dynamiting of the "Midas" mine. The total cost of the eight-reel production will come to over \$125,000.

UTAH EDUCATIONAL FILM BOARD

The authorities of Salt Lake City, Utah, are of the opinion that moving pictures have degenerated in moral tone, and to remedy the supposed conditions have contemplated organizing an educational film board to advocate the instructive pictures, and if possible to taboo objectionable ones. J. E. Byrnes, of Chicago, representing the Educator's Film and Service Company, has selected a board of advisers for Utah, consisting of Superintendent A. C. Nelson, Mayor Samuel Park, Dr. F. E. Harris, of the Agricultural College; Dr. T. B. Beatty, and Elder Rudger Clawson. A film exchange will be established in Salt Lake City, and the advisory board will pass on films best adapted to uplift and educate the public in general.

ARTHUR BOURCHIER IN "MACBETH"

Arthur Bourchier and his wife, Violet Van Brugh, the noted English stars, have just returned from Germany, where they played Macbeth for the moving pictures.

It is reported that the couple received \$5,000 for their week's work. Despite his large receipts, the actor complained of various annoyances, one of which was the necessity of rising at 4 A.M. for the proper light, and another being the waiting for hours in costume between takes.

THEIR FIRST FILM

The Coast Guard's Sister is the first production of the Edison Players in England. It is a story of smuggling on the English Channel and was taken on the coast of Cornwall. An entire fishing fleet was hired for use in the smuggling scenes, and all of the story was acted in the picturesque settings of the English coast. Marc McDermott and Miriam Neibitt played the leading parts.

FLORENCE ROBERTS IN "SAPPHO"

The new Majestic Company has secured a remarkable cast for the production of Sappho, that is announced among the coming features. Florence Roberts heads the list of prominent players, and next in importance comes Shelby Hull. It is said that the production will cost \$10,000.

NEW USE FOR PICTURES

An amazing and ingenious use of moving pictures is told about in a recent special cable dispatch to the New York World. An obscure French politician, says the paper, who is running for the department council is entertaining the voters at a cinematograph theater where two films are shown. In one he is seen addressing a mass-meeting, after which he is shown shaking hands democratically with all comers as he steps into his automobile, only to dismount suddenly to help an old woman load her donkey with a bundle of wood. Then he offers to visit a poor old man on his sick bed.

The other film shows the candidate indignantly refusing a bribe offered by corruptionists and also slipping bank-notes to the needy and virtuous poor.

He says people are too bored with campaign oratory to care to vote at all.

INJUNCTION DENIED

The Kansas City agitation in regard to the location of moving picture houses is already leading to definite conflict. A local justice denied a petition the other day of a shoe company to enjoin the issuance of a building license for a moving picture theater next door. Attorneys declared plans for the building provided no side exits or open courts required of all picture show buildings. The Judge held the proceedings premature.

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6 a Week---"LIFE PORTRAYALS"---6 a Week



THE FEUDISTS

The Vitagraph Beautifully Colored Posters, Made Especially for Film Subjects: Order from your Exchange or direct from us.

THE VITAGRAPH COMPANY OF AMERICA,

REVIEWS OF LICENSED FILMS



A Faithful Servant (Vitagraph, Aug. 5).—Count Giulio, a young nobleman of socialist tendencies, loves Nina, the daughter of his father's old, former servant, Romeo. She is also loved by Pietro, Romeo's landlord, who is trying to ruin her. Romeo, through evidence that Giulio has uttered libelous speeches against the government, has orders him arrested. But Giulio is hiding in Romeo's house, and the old man is compelled to reveal his whereabouts. Accordingly Romeo is condemned to penal servitude for a long term, and Giulio escapes over the frontier. Nina becomes a flower girl. Three years later Giulio is paroled, and returns from exile. Nina makes her way to him, and begs for her father's release. He marries her, and on her birthday ordains her beloved parent. A well-conceived story with a somewhat dismal and ending. It lacks the required snap and brilliancy. It is excellently handled in many respects, particularly, and it would be earning its salt if it is not a good picture. Maurice Costello, Clara Kimball Young, and W. V. Napier are delightful in the three roles of Giulio, Nina, and Romeo. The picture was taken in Italy.

The Mansion of Misery (Selig, Aug. 5).—Marjorie, an American heiress, marries an Italian prince in deference to her agents' wishes, although she really loves Wilmer North, an American naval officer, who rescued her from drowning. Four years later North is a guest of the prince, the princess, whom she is cruising in the Mediterranean. Marjorie is very much in love with the prince, spurned by Marjorie, goes North with her, and tells the prince. But before the prince can arrive, the maid of the princess takes her place in North's arms, and the day is saved. The prince challenges the informer to a duel. Before the meeting, however, he learns that his wife really loves North, so he removes the bullets from his pistol, and is shot dead by his adversary. A pathetic story, excellently conceived, but not poorly worked up. An opportunity for fine character study is given to play them, melodramatic style. The three principals are fairly handled by Katharine Williams, H. A. Livingston, and Al. Ernest Garcia.

The Love Letter (Pathéplay, Aug. 5).—A young dandy sits with a pretty young woman, and follows her home. She shuts the door in his face, but tosses him a note out the window. The wind catches it up, and blows it into another window of another apartment. He gets into this place and snags the note. Max, the dandy, poses as the Chief Gas Inspector. A puzzle, however, has caused the note to arrive at the street door, although the boy is not aware of this. While he is searching for his letter, a note comes to him of his exorbitant gas bill of \$15. This Max remedies by making it 15 cents. At last he learns the dog carried off the note, follows and captures it, only to find it written in a foreign language. Nothins daunted he carries it to a translator, who interprets it as follows: "Sir, I am an honest woman, and I beg of you to cease your atten-

tions. Otherwise I shall tell my husband." X. E. A little farce, slight in the telling, but so cleverly done throughout by the excellent actor appearing as Max that it is funny every time he is on the stage.

Getting Married (Lubin, Aug. 5).—A young bachelor's uncle, Robert, believes so thoroughly in matrimony that he commands his nephew to marry by midnight on the fifteenth of the month, or he will eat him out of a fortune. The nephew neglects to do this, but to save his inheritance persuades a young lady visiting where he is, to pose as his wife for the occasion. The young lady happens to be Uncle Robert's own wife, so what happens when the old matron arrives may be imagined. Whether the wife is forewarning his relative spouse the nephew, mettles, courts, and wins another young man, all is well. A highly conventional farce, with one or two mildly humorous situations. Uncle and nephew are well done by Robert Fischer and Robert Drost. A split with Rose.

Homespun (Moosanay, Aug. 5).—A father learns that his daughter and her husband are estranged, though living in the same house. He calls on them. He plays with their two little boys, one of the names being post-office, where they bring him mail. The fun is all in the side. There are many forewarning things are afoot. The children happen upon a bundle of old letters, and pass them in their game. Now the old gentleman is quite aware that his daughter is to blame for the estrangement, and when he sees these letters are early misives from her to her husband, vowing her eternal love, he determines on a plan. He takes three letters, puts one in her coat, another in her vanity box, and has the children deliver the third. At first she thinks her husband did it, and accuses him of employing a cowardly trick to gain reconciliation. That is sufficient to bring the couple face to face, so it is not long before she has her husband's arms. A clean little play, full of humor and touching on a sentimental chord that pleases audiences. It is a bit mopey constructed, but not sufficiently so to make it uninteresting. Thomas Hammerford as the father is admirable. Ruth Stonehouse and Richard Travors in the parts of wife and husband, respectively, are very effective.

Dolly Varden (Edison, Aug. 5).—Joe, hopeless of winning Dolly, daughter of Gabriel Varden, the locksmith, enlists in the army, and goes away to the war in America. Meanwhile, Simon Tanceritt, Gabriel's descendant, becomes the leader of a band of wild Indians in the city of London. The "go-no-ways" riots being in full swing, Gabriel becomes a volunteer. Simon and his band of rioters demand that Gabriel make a box to fit Newcastle Prison, and when he refuses carry him off. But Joe has come back by this time—it is five years later—and he rescues the old man. Now, Dolly herself is abducted, but just as she is in Simon's power, Joe appears and saves her. She is so grateful that she marries Joe. This is a drama-

"SLIM DRISCOLL, SAMARITAN"—Drama

Instant on crime, he finds a dying woman to whom he gives assistance. Her husband, who is Police Surgeon, rewards him by helping him begin life anew.

Monday, August 18

"THOSE TROUBLESOME TRESSES"—Comedy

Tuesday, August 19

They solve a much discussed question. Wallie Van, John Bunny, Flora Finch and Lillian Walker are all responsible for its solution.

"BETTER DAYS" | Comedy and
"PICTURESQUE INDIA" | Topical

Wednesday, August 20

1. "Better Days" have come and gone to many an unfortunate. They are brought back in this story by Littlefield. A beautiful portrayal by Van Dyke Brooks. 2. Scenes in and about the capital of India.

"A MAID OF MANDALAY"—Drama

Thursday, August 21

He leaves her by choice, but remains faithful though far away. He returns to claim her. A story of a British soldier's romance. Maurice Costello and Clara Kimball Young are the interpreters.

"PLAYING THE PIPERS"—Comedy

Friday, August 22

It's a test of wind. McDonald has it naturally. McNab has it pumped from below. The best busts up in a big blast. Hughie Mack, Charles Brown are assisted by Dorothy Kelly, Toff Johnson and William Humphrey.

"THE FEUDISTS"—SPECIAL FEATURE IN TWO PARTS

Saturday, Aug. 23

Two families at odds. There are several junctions in it, a swarm of bees and a love feast at the end. Sidney Drew, John Bunny, Lillian Walker, Flora Finch and Wallie Van, Kenneth Casey, José Badler and Paul Kelly are in it.

SIX-A-WEEK

"WHEN GLASSES ARE NOT GLASSES"—Comedy

MONDAY, AUGUST 25

"A DOLL FOR THE BABY"—Western Drama

TUESDAY, AUGUST 26

"WHICH WAY DID HE GO?" | Comedy and

WEDNESDAY, AUGUST 27

"PENANG STRAITS SETTLEMENT" | Topical

THURSDAY, AUGUST 28

"HE FELL IN LOVE WITH HIS MOTHER-IN-LAW"—Comedy and

FRIDAY, AUGUST 29

"QUAIN'T CALGUTTA" | Topical

SATURDAY, AUGUST 30

"THE CLOWN AND THE PRIMA DONNA"—Cinema Drama

SIX-A-WEEK

"THE CALL"—SPECIAL FEATURE IN TWO PARTS

SIX-A-WEEK

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her coach in the guise of a highwayman, holds her up and carries her off. The pursuing servants recognise him and stand off, but he induces them to feign determination, which leads Rowena, who is not displeased by his attentions, to save him. He goes off telling her he will meet her again when she least expects it. Her father learns the truth of the matter from the servants, but being a silly old buck himself, he keeps it secret. Rowena persistently turns down the advances of Sir Harry in his true self, but when, at a mask ball, he meets him in his highwayman's costume, she accepts him readily. One of the prettiest and most winning comedies seen in the film for many a day, well conceived, constructed and presented. Mary Fuller is an excellent Rowena, as Benjamin Wilson is a fine Sir Harry. Good work is done by Frank A. Lyon as the father. The other parts are in competent hands. Photography is exceptionally good. Direction is by C. Jay Williams.

In Samoa or, With the Natives of New Zealand (Pathéplay, Aug. 5).—This picture, on the same reel with *The Grand Canyon*, York, takes us Samoa in a rather superficial way, on a general interest basis in the matter of details. Special notice is given to the Tavous, the eldest daughter of a chief, and her husband, which is made of the hair of her ancestors. She is the mistress of ceremony for her tribe. Girls of the mission school gathering coconuts, removing the husks on pointed sticks, a bit of a delicacy, and a group of Samoan children complete the picture.

The Stolen Moccasins (Selig, Aug. 5).—Harden loves Belle, but she will have none of him because she loves Jack. Harden steals some moccasins from the Indians that his tricks may be mistaken for those of savages and abductors. Belle, the Indians are charmed with the boy, but they deny it. To vindicate his tribe, Swift Foot starts out to find the villain. He tracks the abductor to his hiding place. Belle is rescued and Harden punished. The motive for stealing the moccasins, which could be made intelligible in a sub-title, is by no means clear, and accordingly the theft is quite without meaning.

The rest of the film is fair. Acting and photography are of average quality. Harden, Belle, and Jack are done by Lester Cuneo, Myrtle Stedman, and William Dunn.

The Late Mr. Jones (Vitagraph, Aug. 5).—The fascinating widow of the late Mr. Jones decides that her next husband must fit her deceased husband's clothes. Mr. Jones, it must be born in mind, was an exceedingly large and athletic man, facts to which his darling little girl from St. Andrew's, York, and reconstructed in the court village, the Hall of St. Michael, with its great beach laid bare at low tide, and a farewell view from the causeway are worth seeing at any theater. It is a magnificent picture. A split with Gems.

The Romance of Rowena (Edison, Aug. 5).—Rowena, a romantic girl being educated at a convent, is ordered home by her father to meet Sir Harry, whom she has never seen, but who has sought her hand in marriage. She goes reluctantly, for she naturally doesn't love a man upon whom her eyes have never rested. Sir Harry, made aware of her attitude, meets her coach in the guise of a highwayman, holds her up and carries her off. The pursuing servants recognise him and stand off, but he induces them to feign determination, which leads Rowena, who is not displeased by his attentions, to save him. He goes off telling her he will meet her again when she least expects it. Her father learns the truth of the matter from the servants, but being a silly old buck himself, he keeps it secret. Rowena persistently turns down the advances of Sir Harry in his true self, but when, at a mask ball, he meets him in his highwayman's costume, she accepts him readily. One of the prettiest and most winning comedies seen in the film for many a day, well conceived, constructed and presented. Mary Fuller is an excellent Rowena, as Benjamin Wilson is a fine Sir Harry. Good work is done by Frank A. Lyon as the father. The other parts are in competent hands. Photography is exceptionally good. Direction is by C. Jay Williams.



BIOGRAPH FILMS



FOR THE WEEK COMMENCING AUGUST 25TH, 1913

MONDAY

THURSDAY

SATURDAY

**THE CROOK AND THE GIRL**

A Crook Experiences a Change of Heart

**OBJECTIONS OVERRULED
AND
BLACK AND WHITE**

Farse Comedies

THE ADOPTED BROTHER

His "Bread Upon the Water" Returns to Save His Life

BIOGRAPH COMPANY NEW YORK

REVIEWS OF LICENSED FILMS



An Old Man's Love Story (Vitagraph, July 24).—Altogether, a pleasing production that presents at least one character of fine caliber. The scenes are played with much sincerity, and W. A. Trimayne has constructed his story clearly and in an interesting fashion. The Marphans, who are beginning to feel the pinch of reduced fortunes, expect their daughter, Ethel, to make a wealthy marriage, and consequently refuse to countenance her love affair with Cyril, a worthy but poor young man. James Graythorne, a temporary of Ethel's father, returns from abroad, having amassed a fortune and becomes a suitor for the girl's hand. To please her parents she accepts him, but when Graythorne learns of her love for Cyril he magnanimously withdraws, adopts the young man as his son, and makes him the heir to his fortune. It is a story of no little charm, acted by an excellent cast. Norma Shearer is a winsome heroine, and George Dyke Brooks is at his best in portraying the likable Graythorne. He also directed the picture. James Lockhart, Florence Radinor, and Frank J. O'Neill had other parts of importance.

The Brown's Study Astrology (Edison, July 24).—The idea on which this split-reel farce is based is too silly to result in a plausible production, however well it is handled. The husband and wife are presented as people of intelligence, yet we are asked to credit perfectly childlike behavior on their part. Each buys a book purporting to deal with astrology. The husband's wife, who is very foolish at her best, turns to the book, discovers that he must have been deceiving her, bursts into tears and returns to mother. Then the husband opens his book and learns that a wife who suddenly cries is of necessity untrue. Presently he discovers that his wife has been reading a book similar to his own, and the folly of the whole affair dawns upon him. They laugh and make up, and that is the end of the foolish farce.

The Mirror (Biograph, July 24).—Here is another example of the enviable Biograph knack of building up a strong story in which the interest constantly increases until the telling "punch" at the close. This film will be a certain winner on any bill, although the possibility of the happening that accounts for the title may be questioned. Daisy Gray lives on a farm and her sweetheart, is a young station agent. She visits him at the station and learns something of the telegrapher's code. Her father, called away for a few hours, leaves a note in the carier of their home telling her to receive money from one of his debtors in payment of a bill. She gets the money and is attacked by three tramps, who have taken advantage of the girl's helplessness. After a hard struggle Daisy escapes to her room, locks the door, and by means of sunlight reflected from a hand mirror signals to her lover for help. Just how the telegrapher's code could be used for this purpose is not easily comprehended, but scenes are so well managed that doubts on this score do not spoil the dramatic effect. The station agent hurries to the rescue and, assisted by men whom he found working on the tracks, takes the would-be robbers captive. The rough-and-tumble fight in which seven men are engaged has all the appearance of the genuine article, and of itself would be enough to assure interest in the picture. Every part is acted with force and sincerity, and the details of production are examples of the best in current photoplays.

Opportunity and a Million Acres (Pathéplay, July 24).—These pictures were

taken in Harney County, Oregon, 175 miles from the railway, and show the activities of settlers who are cultivating the fertile soil in that region. In this, as in most Pathéplay productions of an educational nature, the subtitles give much information that increases the value of the pictures. Photography is clear and scenes are well chosen.

The Island of Tonga (Pathéplay, July 24).—On the reel with Opportunity and a Million Acres are these scenes of the only independent native monarchy in the South Sea Islands. The natives are shown at work and at play. It appears that the war dance is an important feature of their national ceremonies.

Pathé's Weekly (Pathéplay, July 24).—First place in this issue of the weekly is given to the Friday dinner at Brighton Beach, in honor of George Hyatt. Other scenes of interest include the pageant in celebration of the 150th anniversary of Plymouth, N. H. Emperor Francis Joseph I, attending the laying of a cornerstone in Vienna, Mabel Taliaferro and her husband, Thomas J. Carrigan, and the豫州 Sun's board on which each play of the ball games at the Polo Grounds is followed. Bud Fisher supplies the comic section, as usual.

A Skirt of Fire (Edison, July 23).—A discovery that has gone a long way toward revolutionizing the iron and steel industry is the interesting subject of this 400-foot film. The "skirt of fire," which cuts through solid steel, is made by combining acetylene gas with oxygen. In this picture, on the reel with At Midnight, we see the process in operation.

At Midnight (Edison, July 23).—C. Jay Williams is the director, and Mark Swan the author of this split-reel farce that offers a number of laughable situations. Clarence, who has had a trifle too much to drink, reaches home when the rest of the family are in dreamland. He disturbs things generally, and particularly the position of a mouse trap. A mouse awakes the household and starts a search for a burglar. The costumes are appropriate to the hour of the night, and the complications make another farce. Alice Washburn, William Wedsworth, Mrs. G. J. Williams, Edward Bulwer, and Edward O'Connor contribute much to the performance.

The Tenderfoot's Luck (Kalem, July 23).—A conventional half-reel Western film that is on a par with others of its kind. The tenderfoot in question goes West to prospect for gold, and he makes the victim of a joke, through which he mistakes silver coins for gold nuggets. The bells of the town, played by Ruth Roland, take a fancy to the youth and assist him in a search that reveals "the rich-lucky tenderfoot wins wealth and a girl at the same time. John H. Brennan is in the cast.

Historic Savannah, Ga. (Kalem, July 23).—Well photographed views of a picturesque city containing many historic landmarks. Among other places the film includes the old Hermann's mansion and the ancient ruins nearby, a row of slave huts used before the war, Bell Street, Wright Square, and St. John's Church in which President Wilson was married.

An Mirror in Kidnapping (Vitagraph, July 23).—The similarity in appearance of Alice Nash and Alice Nash forms the basis for this comedy of errors, in which the Misses Nash are assisted by Wallie Van and Hugie Mack. Un-

questionably the sisters when dressed alike are easily confused, so easily in fact, that for a time the spectator has difficulty in keeping track of what is happening. But overlooking an occasional lack of clearness, it is an entertaining production. Stella goes to boarding school; Stella remains at home and falls in love with Billy, but father, for no apparent reason, objects. The girl hesitates to slope for fear she will never be forgiven by her parent, so Billy plans to have his friends kidnap the prospective bride. Billy is willing and waits, suitcase in hand, on the street corner. But it happens that Stella changes just this time to return home for a visit, and even the clever mistakes her for his sweetheart. She is kidnapped by mistake, and the rumpus is straightened out in police court. Frederick Thomas directed with his customary skill.

The Unseen Defense (Selig, July 23).—The virtue of novelty is found here, even if the contention of the film is a bit far-fetched. We are asked to believe that because a soldier in the Civil War sang and prayed while on sentry duty his Confederate foes did not have the heart to shoot, or even capture him. The unseen defense of religious belief was so effective that the half-dozens soldiers, whose duty it was to remove Timothy, returned to their camp empty handed, which is all very pretty, but scarcely plausible. Timothy is a village choir master, with a patriotic sweetheart, who insists that her chisel. He hesitates because his aged parents are dependent upon him for support, but finally leaves for the front with the result already mentioned. He returns to marry Minerva, and at a reunion of Union and Confederate soldiers forty years later, meets the man who retrained him from shooting. He becomes his new hymn while on duty. The chief merits of this picture are in the settings, costumes, and acting, particularly of Robert Bowditch in the part of Timothy. Eugene Bunker makes a fetching Minerva.

A False Accusation (Pathéplay, July 23).—How little this story amounts to may be gathered from a brief outline of the plot. Billy Bellow makes love to Maggie, and thereby starts a fight in a Western camp. The foreman arrives in time to prevent bloodshed and discharges Larkins, who started the disturbance. Larkins swears vengeance. A little Indian girl with a passion for dolls, walks off with the foreman's baby, and everybody suspects Larkins. He is chased through many feet of film, and is about to be slain when the baby is returned. They all shake hands and consider the incident closed. The production and acting are superior to the story.

Mandy and Thorny Work Together (Vitagraph, July 17).—George G. Stanley and Robert T. Thorny are the ideal pair of hoboes. In several previous hobo comedies they have caused roars of laughter, and while this is only a short bit, it lives up to the standard already set. They attempt to earn an honest living in this story, but sadly fail and hit the nice axis.

The Widow's Kids (Biograph, Aug. 4).—With Dell Henderson, director of Biograph comedies, in the lead role and a supporting cast of merit, the half-reel farce proves to be rather amusing. The film, however, has one shortcoming in picture condition. Papa-to-be is really fond of the kids, and that is one reason why the fickle mama likes him. But a traveling salesman comes to town, and while he hates kids, he is duly attracted by the size of mama's bank roll. It would seem that he was about to win out, when the children, through their deception, break off the match and papa-to-be is again given a clear path.

The Granite Dells, Prescott, Ariz. (Edison, Aug. 4).—This is a worthy addition to the several other films we have already showing the wonderful granite formations peculiar to this part of the country. Photography is excellent.

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